

IN THIS ISSUE: FORERUNNERS OF THE MODERN PIANO—By LOTTA VAN BUREN
DISCUSSION OF VOCAL LINE IN COMPOSITION—By WALTER GOLDE
WHEN THE PROOF OF THE PUDDING IS NOT IN THE EATING—By WILLIAM A. C. ZERFFI
HOW TO WRITE A GOOD TUNE (Nineteenth Installment)—By FRANK PATTERSON

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-Fifth Year Price 15 Cents

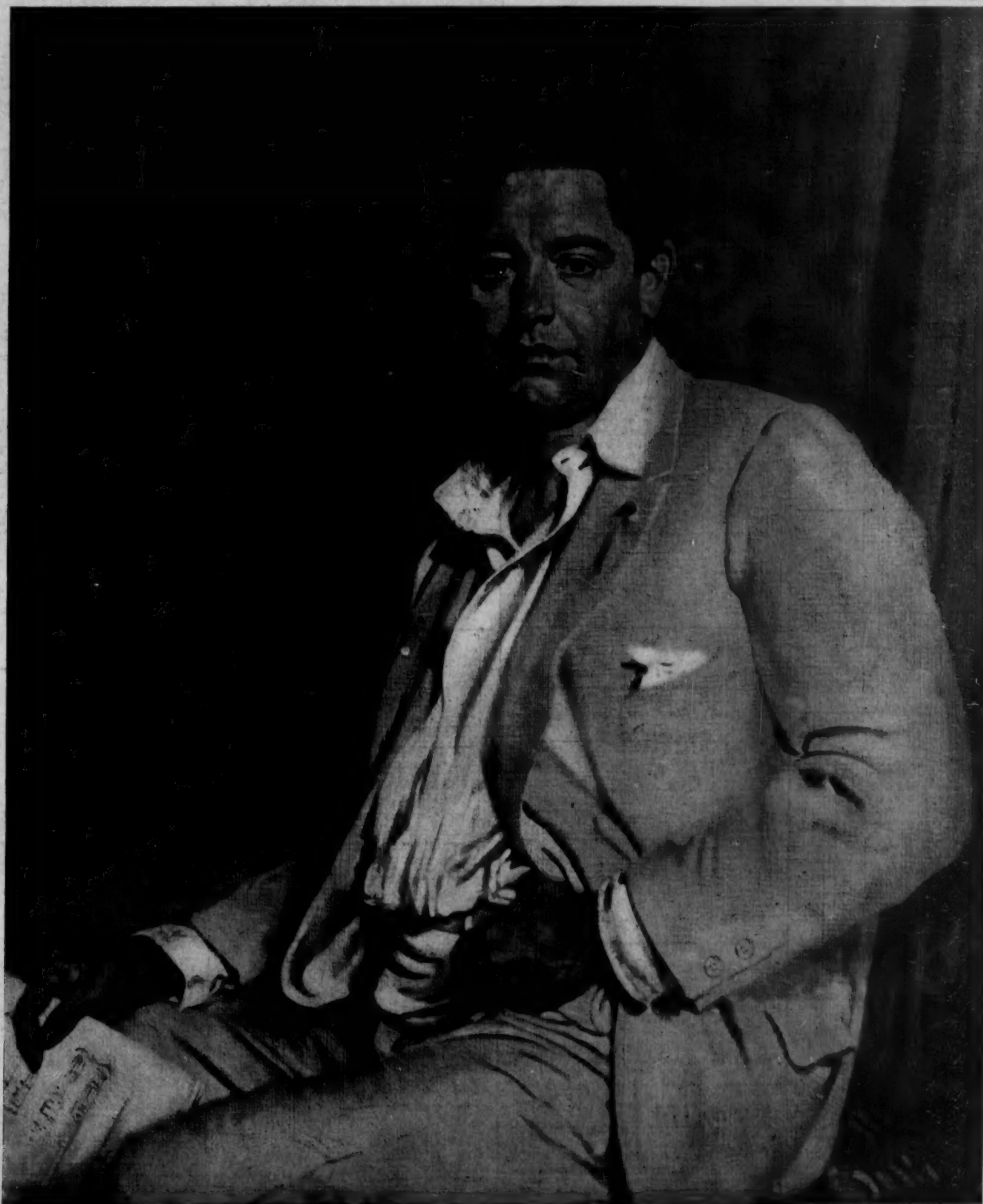
Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. LXXXVIII NO. 22

NEW YORK, THURSDAY, MAY 29, 1924

WHOLE NO. 2903



JOHN McCORMACK

From the Painting by Sir William Orpen, R.A., made in the Summer of 1923.

BOTH THESE GREAT ARTISTS ARE NATIVES OF IRELAND WHO HAVE WON THEIR CHIEF FAME IN OTHER COUNTRIES,
SIR WILLIAM IN ENGLAND, JOHN McCORMACK IN AMERICA

MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATION AGENCY
Church, Concert and School Positions Secured
MRS. BABCOCK
Telephone: 2634 Circle
Carnegie Hall, New York

J. H. DUVAL
VOICE SPECIALIST
Italian and French Opera
In Europe May 1 to Oct. 1
Teatro d'Arte Modena, Milan
New York Studio: 32 Metropolitan Opera House Building.

M. F. BURT SCHOOL
Sight-Singing, Ear-Training, Musical Stenography, Normal Course for Public and Private School Music. Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place.

ROSS DAVID
VOCAL STUDIOS
Sherwood Studio Building, 58 West 57th Street
Phone: Circle 2297

CARL M. ROEDER
TEACHER OF PIANO
Technic—Interpretation—Theory
Normal Course for Teachers
607-608 Carnegie Hall, New York
350 Main Street, Orange, N. J.
Residence: 680 St. Nicholas Avenue, New York

FLORENCE IRENE JONES
VIOLIN INSTRUCTION
PUBLIC RECITALS GIVEN AT INTERVALS
137 West 86th Street, New York
Telephone: Schuyler 6359

PURDON ROBINSON
THE ART OF SINGING
Vocal Expert and Diagnostician
Exponent of the Dr. H. Holbrook Curtis method for vocal defects and impaired voices. (Co-worker with Dr. Curtis for many years.)
Studio: 245 West 75th Street, New York
Phone: Endicott 2505

PHILIPP MITTELL
VIOLIN PEDAGOGUE
Van Dyke Studios, 929 Eighth Avenue
New York City
Telephone: Circle 6130

MRS. ROBINSON DUFF
VOICE
136 East 7th Street New York
Telephone: Rhinelander 4468

FREDERICK SOUTHWICK
CONCERT BARITONE
AND TEACHER OF SINGING
Studio: 609 Carnegie Hall New York City

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER OF SINGING
Member American Academy of Teachers of Singing
144 East 66th Street, New York City

E. PRESSON MILLER
TEACHER OF SINGING
826 Carnegie Hall Tel: 1350 Circle

GIUSEPPE CAMPANARI
BARITONE
Late of Metropolitan Opera Company
Will accept pupils
255 West 90th Street, New York City
Telephone: Riverside 3469

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 832-3, New York City

HENRIETTA SPEKE-SEELEY
SOPRANO—TEACHER OF SINGING
1425 Broadway, Metropolitan Opera House, N. Y.
Residence: 2184 Bathgate Ave., N. Y.
Phone: 3967 Fordham

MRS. JOHN DENNIS MEHAN,
VOICE EXPERT — COACH — REPERTOIRE
Reopen Sept. 10 for Season 1923-24
70 Carnegie Hall, 154 West 57th Street
New York City
Telephone: Circle 1472

THE BOICE STUDIO
57 West 75th Street, New York
Telephone: Endicott 0074
SUSAN S. BOICE, SOPRANO, Teacher of the Art of Singing. Voice trials by appointment. (Summer Term Will Close Aug. 15.)

WALTER L. BOGERT
Member American Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4650 Cathedrals

MME. MINNA KAUFMANN
Instruction: Lehmann Method
601 Carnegie Hall : : : New York
J. Cartall, Secy.

BENNO KANTROWITZ
ACCOMPANIST AND COACH
Teacher of Piano and Theory
STUDIOS 1425 Broadway } New York
270 Fort Washington Ave. }
Phones: Pennsylvania 2634 — Wadsworth 3303

ERNEST CARTER
COMPOSER-CONDUCTOR
115 East 69th Street New York City
Telephone: Rhinelander 8623

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
Studio: Steinway Hall, 109 East 14th St., N. Y.
Telephone: Stuyvesant 3175

CHRISTIAAN KRIENS
COMPOSER, CONDUCTOR VIOLINIST, INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players. A few vacancies for string and wind instruments.
303 Carnegie Hall
Telephone: 1350 Circle

EDOARDO PETRI, A. M.
TEACHER OF SINGING
Studio: 1425 Broadway New York
Phone: 2628 Pennsylvania

ROBERT E. S. OLMSTED
Professor of Vocal Music, Smith College
New York Studio, 127 West 78th St.
For appointments address:
235 Crescent St., Northampton, Mass.

ELIZABETH K. PATTERSON
SCHOOL OF SINGING
Studio: 257 West 104th Street
Phone: 1514 Clarkson

MARY RAY PINNEY
TEACHER OF PIANO
Specialist on Sight Reading
Studio: 38 West 96th St., N. Y. Tel: 2105 River

WILBUR A. LUYSER
Specialist in Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers." No instrument used.
Both classes and individual instruction.
Class courses begin October 1. Private any time.
Carnegie Hall. Res. Phone: 9319 W. Mansfield

JACQUES L. GOTTLIEB
CONDUCTOR—VIOLINIST—INSTRUCTOR
Studios: 403 Carnegie Hall, N. Y. City
1083 Carroll St., Brooklyn, N. Y.
Residence: 1362 Grand Concourse, N. Y. City
"Gottlieb Symphonic Ensemble" of Professional Symphony Players. Civic, Educational, Neighborhood Concerts, Schools, Colleges, Churches, "Y's", Music Clubs, Community Centers, Settlements, Choral Clubs.

ALICE GARRIGUE MOTT
ART OF SINGING
172 West 79th Street, New York
Telephone: 4709 Endicott

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE
1425 Broadway Phone: 1274 Bryant

FRANCES FOSTER
COACH FOR CONCERT AND OPERATIC ARTISTS
Concert Accompanying
Studio: 97 Riverside Drive, New York
Telephone: Endicott 6936

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

ADELE RANKIN
CONCERT SOPRANO
Teacher of Singing
Studio: 1425 Broadway
Metropolitan Opera House Building, N. Y.
Phone: 2634 Penna.

ETHEL WATSON USHER
COACHING AND CONCERT ACCOMPANYING
Accompanist for Sue Harvard
Organist and Musical Director, Harlem, New York, Presbyterian Church
127 West 78th Street, New York City
Telephone: Endicott 3841

PROFESSOR LEOPOLD AUER
Indorses and praises very highly
ALBERT GOLDENBERG
VIOLIN PEDAGOGUE
Advanced Pupils Only
1476 Carroll Street : : : Brooklyn, N. Y.
Telephone: Decatur 2525

SIGNOR A. BUZZI-PECCIA
VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck, Sophie Braslau and Cecil Arden
Studio: 33 West 67th Street, New York

EMIL FRIEDBERGER
VIENNA TEACHER OF PIANO AND COMPOSITION
Leschetizky Method
Musical Analysis Class Work
Chamber Music Only Advanced Students
Studio: 62 W. 96th St., N. Y. Tel: Riverside 1187

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
360 West 22nd Street, New York
Phone: Chelsea 9204

FREDERICK E. BRISTOL
TEACHER OF SINGING
43 West 46th Street, New York City

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Riverside 366

FREDERICK RIESBERG, A. A. G. O.
PIANO INSTRUCTION
Studied under Reinecke—Classics; Scharwenka—Style; Liszt—Technic. Head of piano department, New York School of Music and Arts, 150 Riverside Drive. Telephone: Schuyler 3655.
Courses arranged to suit individual requirements.
Personal address, 408 West 150th Street
Telephone: Audubon 1530

CARL FIQUÉ
PIANO
KATHERINE NOAK-FIQUÉ
DRAMATIC SOPRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

HANNA BROCKS
SOPRANO
Concerts—Recitals—Instruction
Studios: 134 West 72d Street, New York
Phone: Endicott 5364

MRS. WILLIS E. BACHELLER
VOICE PLACEMENT AND REPERTOIRE
Studio: 21 East 38th St., New York
Telephone: Murray Hill 2672

LILLIAN SHERWOOD NEWKIRK
ART OF SINGING
1425 Broadway (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

JESSE FENNER HILL
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway
New York. Phone: Pennsylvania 2634

DUDLEY BUCK
TEACHER OF SINGING
Member of the American Academy of Teachers of Singing
471 West End Avenue : : : New York
Phone: Endicott 7449

NANCY ARMSTRONG
Piano Playing Simplified for Beginners
Studio: 507 West 112th Street, New York City
Telephone Cathedral 2661

VINCENZO PORTANOVA
VOCAL STUDIO
58 West 70th Street, New York
Phone: 8955 Endicott

MARIE MIKOVA
PIANIST
Mgt. Music League of America
250 West 57th Street, New York
Studio: 1187 Madison Avenue : : New York
Phone: Lenox 3158

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NIELSEN, GEORGES BAKLANOFF, LYDIA LYPKOVSKA
132 West 74th Street : : New York City
Phone: Endicott 0180 Adolph Witschard, Secy.

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
ARTHUR R. HARTINGTON, Assistant
20 East 23rd Street : : : New York
Telephone: Ashland 1234

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOICE CULTURE,
230 East 62d Street
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

DANIEL VISANSKA, Violinist
Nine years of successful teaching and concertizing in Berlin
Address: 155 West 122d Street, New York
Phone: 4778 Morningside
In Summit, N. J., Mondays
(Stamford and New Canaan, Conn., Wednesdays)

LEOPOLD WOLFSOHN
PIANO INSTRUCTION
New York: 38 West 91st Street
BROOKLYN: Academy of Music

MME. SCHOEN-RENE
VOCAL AND COACHING
MASTER CLASSES
235 West 71st Street, New York

BRUNO HUHNS
205 West 57th Street, New York
Tel: Circle 3420
Elementary and Advanced Singing Lessons
Oratorio and Song Repertoire

DUBINSKY
MUSICAL ART STUDIOS
SUMMER COURSE
Beginning June 2
Piano, Violin, Cello, Voice,
Coaching, Theory and En-
semble Playing.
For Terms and Dates, address
307 West 90th St., New York
Tel. Riverside 4426.

MARGOLIS VOICE CULTURE
1425 Broadway, Suite 38. New York City

FREDERIK FREDERIKSEN
Violinist
523 Fine Arts Bldg., Chicago, Phone: 9166 Graceland

ROSSI-DIEHL
CONCERT SOPRANO
Teacher of Singing
Studio: 303 W. 72d St., New York
Phone: 10276 Kadick

JOHN BARNES WELLS, Tenor
RECITALS—ORATORIO
Management: ANITA DAVIS-CHASE, 230 Boylston St.,
Boston, Massachusetts

COENRAAD V. BOS
Accompanist—Coaching
Hotel Harding 203 West 54th St.
New York City Phone 2500 Circle

Louise St. John WESTERVELT
SOPRANO
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

GUNDLACH
Composer, Pianist
3724 Farragut Road, Brooklyn, N. Y. Tel.: Mansfield 6381

MARGUERITE LE MANS
MEZZO-SOPRANO
Concerts, Operas, Etc. Pupils Accepted
Met., Paul Sydnor, Times Bldg., New York
"Not all may become Artists, but everyone can
be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIOS, 1425 Broadway, New York
Suite 25 Phone: 5054 Pennsylvania

HAYDN OWENS
PIANIST—ACCOMPANIST—COACH
Conductor Haydn Choral Society
420 Fine Arts Bldg. - - - Chicago

CHEV. DE LANCELLOTTI
Teacher of Piano and Singing
VOCAL COACH CONCERT ACCOMPANIST
265 West 57th Street Circle 2909

The Music Students League
An organization of music students to further
mutual interests and to promote the spirit
of cooperation
Membership Invited
Address: MISS FLORENCE MENDELSON, Secretary
Care Musicians Club 173 Madison Avenue, New York City

HURLBUT
VOICE PRODUCTION SPECIALIST
(PARIS—ROME—NICE)
Endorsed by Edmond Clement
319 West 96th St., N.Y. Tel. River 2292
Annual Summer Master Classes for
Singers and Teachers—Los Angeles,
Pasadena, Seattle.

ROSE TOMARS
Expert Vocal Pedagogue
corrects and rebuilds voices under guarantee.
Pupils prepared for Concert, Opera and
Oratorio.
Studios: 106 Central Park West
Telephones: Endicott 5654, 3650

HARRISON M. WILD
9425 S. Robey Street, Chicago, Ill.
Conductor—Apollo Musical Club,
Mendelssohn Club

LESLEY MACK
English Tenor
Concert Opera Oratorio
Apply: SECRETARY
Phone Prospect 1118 1020 President St., Brooklyn, N. Y.

MILAN LUSK
Concert Violinist
Personal Representative: C. D. LUSK, 110 No. La Salle St., Chicago

RALPH GOX
COMPOSER—Teacher of Singing
& East 9th Street New York City

NOLD Conductor
Musical Director
Church of St. Mary the Virgin, New York
145 West 48th St. Tel., 5913 Bryant

ELIZABETH SPENCER
is singing
"WOULD YOU"
A Mabelanna Corby Song
CORBY-LEWIS
CONCERT SONGS
Montclair, New Jersey

ELLIS CLARK HAMMANN
PIANIST
1716 Chestnut Street Philadelphia

Mrs. HALL McALLISTER
TEACHER OF SINGING
Musical Management
384 Commonwealth Avenue, Boston, Mass.

"FIRST POSITION" Voice Builders
Circle 10076
"La FOREST HUM" G. A. La Forest
10076 W. N. Y.

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

STALLINGS MEZZO-SOPRANO
6 East 36th St. New York City
Tel. Caledonia 9419

LAWRENCE SCHAUFFLER
Pianist-Teacher
Address: 229 Franklin Ave., Garden City, L. I.
15-E 38th St., New York City.

MCCUTCHEEN
BARITONE
NOW IN EUROPE

OLA GULLEDGE
PIANIST—ACCOMPANIST
Appearances last season with Cecil Arden, Elias Brecklin,
Frank Cuthbert, Judson House, Norman Jelliff, Josephine
Loebner, Helena Marsh, Mary Mellich, Fred Patton,
Marguerite Ringo, Mario Tiffany, Jeannette Vreeland.
Address 915 Carnegie Hall, N. Y. Telephone Circle 2934

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1464 RIVERSIDE

S. WESLEY SEARS,
St. James Church,
224 and Walnut Sts., Philadelphia.
ORGAN RECITALS INSTRUCTION

RUDOLPH REUTER
Pianist
IN AMERICA 1924-25
Hansel & Jones, Aeolian Hall, N. Y., or Mr. Virgil Smith
Fine Arts Bldg., Chicago

FINNEGAN
TENOR
Soloist St. Patrick's Cathedral, N. Y.
Management: Joseph Coghlan, 21 West 88th St., N. Y. C.
Personal address: 9 South 20th St.
Elmhurst, L. I., N. Y. Tel. Havemeyer 2396-J

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals
with
Mr. HENRY HOLDEN

Huss
Recitals and Piano Instructions
Soloist with New York Philharmonic
and Boston Symphony Orchestra, etc.
STUDIO: Steinway Hall
Address: 144 East 150th Street, New York City

TOFI TRABILSEE
Vocal Studios
OPEN DURING THE
SUMMER
Consultation and voice trials
by appointment only
R. Barth, Sec'y
Studios: 208 West 74th St.
N. Y. Phone 1965 Endicott
Saturdays in Brooklyn

GRACE G. GARDNER
EUROPE—NEW YORK
Artist Teacher
"Singer and vocal pedagogy." "Internationally recog-
nized as a Voice Builder, Voice Trainer and Coach."
Special Course in Diction. Pupils prepared for Opera,
Oratorio and Concert. Teacher of Lucille Lawrence and
many other successful singers. Studios: Burnet House
Drawing Room, Cincinnati, Ohio.

OLON ALBERTI
Coach and Accompanist
Studio: 9 West 78th Street, New York
Phone: 5940 Endicott.
Residence: 1 Bennett Avenue
Phone: 1909 Wadsworth.

LYNNWOOD ORGANIST
FARNAM 49 West 20th Street
New York City

LILY STRICKLAND
Latest Compositions
"SONGS OF IND."
Published by J. Fischer & Bro.
Address care MUSICAL COURIER, 437 Fifth Ave., N. Y.

WARFORD TEACHER OF SINGING
Metropolitan Opera
House Studios
1425 Broadway, N. Y.
Phone 8634 Penn.

KRAFT
Concert - TENOR - Oratorio
Care of Frank La Forge
14 West 68th St. New York City

GEHRKEN Concert Organist
"Able technique and fine command."
"Rapidly gaining unique reputation."
N. Y. World.
587 Bainbridge St., Brooklyn, N. Y.

BENDITZKY
PIANIST
Residence Studio: 631 Stratford Place Chicago

John Prindle Scott
SONG WRITER
554 West 113th Street
Telephone 7839 Cathedral New York

ELLA GOOD
Contralto
RECITALS—ORATORIO—TEACHING
Address: Dudley Buck Studios, 471 West End
Avenue, New York. Tel.: Endicott 7449

ARTHUR DUNHAM
CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted. 312 Riverside, New York

LUTIGER GANNON
CONTRALTO
624 Michigan Avenue Chicago, Ill.

BIRDICE BLYE Concert Pianist
5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

RALPH ANGELL
ACCOMPANIST
125 22d Street, Jackson Heights, L. I.
Telephones: Havemeyer 5800

JEAN SKROBISCH, Tenor
DISCIPLE OF JEAN DE RESZKE,
TEACHER OF SINGING
Studio, 518 West 111th St., New York City.
Telephone, Cathedral 7541

SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 212 W. 59th St., New York City. 5329 Circle

NATIONAL OPERA CLUB OF AMERICA
KATHARINE EVANS VON KLENNER, Founder and President
America's Greatest Musical Educational Club

For all information apply to the President.

LAZAR S. SAMOILOFF
Bel Canto
Studios
309 West 85 St.,
New York City
Telephone 6952 Schuyler

LAURIE MERRILL
Lyric Soprano
Song Recitals and Recitals in costume
Spanish, French, Russian and Old English
Management: Mollie Croucher
Metropolitan Opera House Bldg., New York

Katharine HOFFMANN ACCOMPANIST
Home Address: St. Paul.

ARCHIBALD SESSIONS Concert Accompanist—Coach
537 West 121st St., N. Y. Tel. 5120 Morningside

RUBANNI Soprano
620 Spadina Avenue Toronto, Canada

LJUNGKVIST
TENOR
Studio 317 W. 71st St., New York Tel. 1547 Kadick

ARTHUR M. BURTON
BARITONE
Fine Arts Building - - - - - Chicago

DE GREGORIO T. O. R.
Specialist in Voice Culture
Metropolitan Opera House Bldg.,
Studio 18, 1425 Broadway, New York City
Telephone: 8331 Penn.

HARTHAN ARENDT
Soprano
Exclusive Management, Maude H. Roe
243 South Wabash Ave. Chicago, Ill.

RAISA Endorses Kimball
NAKUTIN Bldg. CHICAGO
VOCAL TEACHER O. ILL.

MARK OSTER
Baritone - Vocal Teacher
Studios: 1425 Kimball Bldg. Chicago, Ill.

MADAME EMMA A. DAMBMANN
CONTRALTO
Art of Singing: limited number of pupils accepted.
Residence Studio, 137 West 93d St. Pres. Southland
Singers' Society, Lucille Blane and Vera Steinkewitz,
accompanists. Phone 1426 Riverside.

EMILY CHURCH BENHAM
CONCERT PIANIST
Management: Ella May Smith
60 Jefferson Ave., Columbus, Ohio

CLARENCE DICKINSON
Concert Organist
Organist and Director, Brick Church, Temple
Beth-El, Union Theological Seminary,
412 Fifth Ave., New York

Mme. VIRGINIA COLOMBATI
Teacher of JOSEPHINE LUCCHINI
Also teacher at the NEW YORK COLLEGE OF MUSIC
STUDIO: 294 WEST 92nd STREET NEW YORK CITY

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers,
specialties.
Address—15 West 11th St., New York City

ANNA A. GARRETT
Art of Singing — Interpretation — Coaching
Metropolitan Opera House Studios, 1425 Broadway
Residence, 250 W. 88th St., New York City
Phone — Pennsylvania 2434 — Schuyler 5946

E. PLOTNIKOFF Conductor of Russian Imperial Opera
H. ROMANOFF Dramatic Soprano
Vocal Studio, Voice Training, Coaching, all languages
637 Madison Ave., New York. Tel. 3019 Plaza

AGNES BRENNAN
Pianist and Teacher
Artist-Teacher at Marymount
College
Tarrytown-on-the-Hudson, N. Y.
Studio: 452 Riverside Drive, New York City
Tel. 4730 Cathedral

NATIONAL OPERA CLUB OF AMERICA
KATHARINE EVANS VON KLENNER, Founder and President
America's Greatest Musical Educational Club

1730 Broadway, New York

A.B. Chase

"America's Finest Piano"

Established 1875

A. B. CHASE PIANO CO.

Division United Piano Corporation,

Norwalk, Ohio

THE Original Welte-Mignon

CABINET REPRODUCING PLAYER
for GRAND PIANOS and INTERIOR
MECHANISMS in UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 667 Fifth Avenue

New York City

RIDGELY'S 69th REGT. BAND

"THE BEST"
Ernest S. Williams, Soloist
Office: 1247 Lexington Avenue, New York City
Tel. 0510J Rhinelanders

HERMAN SPIELTER

Author of "MANUAL OF HARMONY"
Theory and Composition
Instructor of Mann-Eucon and many others.
Studios: 131 West 69th St., New York
Also Correspondence Courses. Tel. Wadsworth 8700

ET A HAMILTON MORRIS

Soprano CONDUCTOR Teacher
835 Lincoln Place, Brooklyn, N. Y. Tel. 6935 Lafayette

MARY DAVIS

Mezzo Contralto
Director: Harrison Mather
Suite 40,
Metropolitan Opera House
New York City

I. MISERENDINO

Violinist and Teacher
2020 Broadway New York City
Telephone, Columbus 6737

WILLIAM REDDICK

Pianist-Composer
Teacher of Piano—Coaching of Songs
319 West 95th St., N. Y. Tel.: Riverside 10021

STEPHEN TOWNSEND

Teacher of Singing
NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, N. Y. Society of the Friends of Music.

LEADING ENGLISH MUSICAL PAPERS

A weekly "THE MUSICAL NEWS & HERALD" for 3d gives all the latest news of the musical world. Subscription 4 dollars a year, post free.

A monthly, "THE SACKBUT" is a thoroughly sound and interesting shilling review, edited by that brilliant young singer, Ursula Greville. Subscription 3 dollars a year, post free.

Both are published by
J. CURWEN & SONS, Ltd.
24 Berners Street, London, W. I. England
New York Correspondent: Capt. Jerome Hart.

SHEET MUSIC

15¢ A COPY

YOU know Paderewski's "Menuet"—his masterful composition is world famous. But, do you know that you can buy it for 15c—beautifully printed on the best of paper—certified to be correct as the master wrote it?

That is the achievement of Century Certified Edition Sheet Music—for 15c you can select from masterpieces like "Madrigale," "Il Trovatore," "Humoresque," "Barcarolle," "Melody in F," "Butterfly," "Harlekin," "Shepherd's Dance," "First Tarantelle," "Grand Marche de Concert," "Il Puritani," "The Brook," "La Scintilla," "Mazurka No. 2," "The Palms," and practically all the other standard classics.

Insist on Century Edition
When you buy music, select the dealer who has Century. You'll get the best music at a real saving and deal with a merchant who is fair minded and broadminded. Remember, Century at 15c means a low profit for him. Insist on Century. If your dealer won't supply you, we will. Catalogue of over 2,000 classical and standard compositions free on request. Ask your dealer to show you Martin's "Elementary Rudiments for the Piano" and Jahn's "Elementary Rudiments for the Violin."
CENTURY MUSIC PUBLISHING CO.
241 West 40th St., New York City



The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago, :: :: MAKERS



THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Manufacturers of the Supreme Reproducing Piano

THE DUO-ART

SCHOMACKER

GOLD STRINGS PURE TONE

Made in Philadelphia Since 1838

SCHOMACKER PIANO COMPANY

Schomacker Building, 23rd and Chestnut Sts. Philadelphia, Pa.

EDMUND GRAM

GRAND and UPRIGHT PIANOS
and PLAYERS of ARTISTIC
TONE QUALITY

Manufactured in Milwaukee, Wis.

Emerson

Known as "The Sweet-Toned Emerson"
since 1849

Emerson Piano Co.,

Div. United Piano Corporation, Norwalk, O.

GORDON CAMPBELL

Vocal Coach—Professional Accompanist
17 Peschke Str. Berlin-Steglitz

ISADORE L. BUCHHALTER

PIANO PEDAGOG
Studio: 915 Kimball Hall Bldg. - Chicago, Ill.

MARY HOUGHTON BROWN

CONCERT PIANIST
Washington Heights Musical Club
300 W. 57th St., New York City

DANIELL

Soprano and Teacher
Available for concerts, recitals, masterclasses, etc.
Address 121 West 116th St., New York City.
Telephone Cathedral 10188.

BUTLER

Soprano
PUPILS ACCEPTED
612 Fine Arts Building. Chicago, Ill.

EDW. RECHLIN

ORGANIST
"America's Foremost
Bach Interpreter."
1100 Park Ave., New York

"The Secrets of Svengali"

by J. H. DUVAL

"As a text-book upon the Technic of the Singer's Art, this work is of unique value."

\$2.00 at all Music Dealers and Booksellers

Published by JAMES T. WHITE & CO.

70 Fifth Ave., New York City

LONDON OPERA SEASON, HALF GERMAN
AND HALF ITALIAN, OPENS BRILLIANTLY

Bruno Walter, the Hero of the First Week—Schorr, Gertrud Kappel and Göta Ljungberg the Stars of an Unabridged Ring—Salome Newly Staged—Royal Patronage Assured

London, May 14.—It has begun. The opera season has begun—the first “grand” opera season since 1914, year of horrors, a decade ago. In those days London, despite its short season, was still regarded the operatic hub of the world; and though New York had been gradually overshadowing it in opulence and artistic importance, there was always a brilliance, a gala character about the performances in the historic house in Covent Garden, which at its brightest was not equalled anywhere in the world.

For opera, an essentially dynastic affair, has always flourished best where money and blue blood were in greatest abundance, and singers were attracted by the glory of the greatest monarch on earth, as the moth by the burning flame. One hardly needed Richard Northcott's interesting Sketch of Covent Garden, issued as a souvenir of the present season, to remind one that Grisi and Malibran and Patti and Lucia celebrated their greatest triumphs here. Even in the days of Sir Augustus Harris—before 1896—the Covent Garden dog wagged the Metropolitan tail.

All that is changed. The Grand Opera Syndicate under H. V. Higgins as chairman, carried on to the war. Then its lights went out for good; and what Covent Garden has seen since then—Beecham opera and “National British” opera—has been, whatever local scribes may say, opera substitute. New York, however, has been able to go on almost as though there were no war; and it has profited since then by having the only international opera of world reputation in the field. Its operatic supremacy today is unchallenged; and there has been no apparent ambition on London's part to challenge it.

THE NEW DIRECTORATE.

There is obviously no attempt to do so even now. The old affluence of possessing classes that patronized grand opera in England is impaired; the creation of a newly-rich “society” has (to the credit of England!) been effectively prevented by the tax commissioners. The present effort to revive some of Covent Garden is due to a few enthusiasts in the Grand Opera Syndicate, notably the directors, Mr. Higgins (chairman) and Baron d'Erlanger, to whom has been added a third, Major London Greenlees, who, himself an ex-vocalist, has helped to select the singers for the present ensemble. By dividing the season into a German and an Italian half the inevitable economic waste of an international repertory is avoided and each group of singers is employed intensively during a comparatively short space of time.

No astonishment has been expressed anywhere that the first big post-war manifestation in the Royal Opera House should be a manifestation of “ex-enemy” art by ex-enemy singers. It may be that all the public protest was spent in the controversy over the proposed Vienna Opera visit, of which this German season is but a modification, but which would not have burdened the Covent Garden authorities with any “moral” responsibility for the show. At any rate, that storm has passed, and it is good to know that the sun of royal favor is now shining upon the enterprise; for not only the King bought the royal box for all performances, but Queen Mary has officially extended her patronage to the season. The royal presence may be looked for as soon as the present visit of the Rumanian monarchs is over. Then the last touch of brilliance will have been added, and the house will look as in the best of good old times.

TO DRESS OR NOT TO DRESS.

Not that it has lacked brilliance thus far. The audience has indeed been more brilliant than numerous; for public patronage has only been fair. We have had the complete Ring cycle once, Tristan twice and Salome once. Only Rheingold and Salome were sold out—or nearly so—the first because it was the opening night, the latter because, with a new and notoriously handsome Salome, was a sort of sensation. The three big Ring dramas were handicapped by their own length and the necessity of starting at five or four-thirty in the afternoon, with an hour and a half for dinner after the first act.

This raised a problem which proved insurmountable to a good many true Englishmen. Either you dressed in evening clothes in the afternoon, looking, as an evening paper put it, like a waiter or a French bridegroom, or you didn't dress and—despite the special relaxation of the dress rule—felt ashamed of yourself. Some town people even accomplished the remarkable feat of eating and dressing between the acts, but that was taking an unfair advantage of the suburbanites and really “not cricket,” as the local phrase has it.

The truth which this revival of “Wagner unabridged” brought home is that the music dramas are too long for London, where last suburban trains leave about midnight and the last eating house closes at twelve-thirty. Could

Wagner have foreseen the development of modern metropolitan life! But then, the Ring and Parsifal are “Festspiele”; they are not made to fit into the repertory of mundane opera houses, but should be reserved for especially “consecrated” places and occasions. The sooner we realize this, the better, I think.

A FINE ORCHESTRA.

The big feature of these performances, when all is said and done, has been the orchestra. It is a composite taken from the same orchestras whose performances in the Queens Hall lately have been the subject of just criticism. It shows



SOL HUOK,

the enterprising manager, who has just sailed for Europe for a stay of two months or so, during which time he will look about to see if there are some new and interesting attractions which promise well for this country. Mr. Hurok is the manager of such stellar attractions as Anna Pavlova, Feodor Chaliapin, Mme. Schumann-Heink and Efrem Zimbalist, and occupies a prominent place in the American managerial field. Next season he will re-introduce Alma Gluck, who will appear in concert for the first time in several years.

that the English are excellent instrumentalists, but not supermen who can perform symphonies without proper rehearsal. It also reminds one once again of Bülow's dictum that there are no bad orchestras, but only bad conductors.

And, speaking of conductors, Bruno Walter is the hero of the season thus far. His labor has been almost superhuman, rehearsing the entire Ring and Tristan in less than two weeks, with a freshly organized company and orchestra, and then conducting all five operas in as many days! The fire of his passion has rarely dimmed in those five days; it has flared up to great, devouring blasts, and glowed in beautiful, jewelled embers of infinite color and nuance in the lyrical moods. He has been supported by a magnificent body of strings and some excellent individual wood-winds, notably the first oboe. The brass alone was not equal to the great requirements of a Wagnerian score. All in all, the orchestral performance has revealed the subtlest beauties of the music, and yet it has not interfered unduly with the dictation of the singers on the stage.

THREE STARS.

Outstanding among these has been the Wotan of Friedrich Schorr, a noble figure supported by a beautifully timbred voice, telling at all times, but especially in the lower registers; the Brunnhilde of Gertrud Kappel, of Vienna, who, according to her natural aptitude, stressed the

womanly rather than the majestic side of the role, and the Sieglinde of Göta Ljungberg, of the Stockholm Opera, who, endowed with a stage presence of rare and slender charm, (Continued on page 32)

VICTOR HERBERT DEAD

Celebrated American Composer Stricken with Heart Attack on Way to Physician—Overwork Responsible—His Light Operas, Orchestral Compositions and Songs Famous—A Remarkable Career

On Monday of this week, Victor Herbert had a dozen appointments, the first of them at the office of Harms, Inc., his publishers. About eleven o'clock in the morning, his daughter, Ella Victoria Herbert, drove him there. After a conference, he walked the block or two to his favorite club, The Lambs, feeling apparently as well as he ever had in his life. He had lunch there and shortly after complained of a severe pain in his side. He felt perfectly capable, however, of visiting a doctor, took a taxi and drove to the home of his family physician, Dr. Emanuel Baruch, 57 East 77th Street. He got out of the taxi, and, starting to mount the steps to the front door, met a member of the family coming out and stopped for a moment's friendly chat. After the exchange of a few sentences, he turned to enter the house—and fell dead. Thus suddenly, unexpectedly, dramatically, ended the life of the best known and best composer of light opera and light music of other sorts that America has ever had, a man whose career can only be compared to that of Sir Arthur Sullivan and which impressively overshadows that of any of his living contemporaries.

Victor Herbert was a victim of his devotion to his own art. Though almost sixty-five years old, just at this moment he was working as hard as at any time in his career, writing most of the numbers for the New Ziegfeld Follies and also busy on an overture for the forthcoming production of the moving picture, Janice Meredith, at the Cosmopolitan Theater, where he was regularly featured alongside the movie star and conducted the overture at each performance with the special orchestra, which he had assembled. Only the night before his death he had been out until 1 A. M. at a Follies rehearsal. It is said that he had been warned by his physician that he was undertaking too much for one of his age and apoplectic build, but, misled by the fact that he felt perfectly well, he persisted in his work.

HIS BIOGRAPHY.

Victor Herbert was born in Dublin, Ireland, on February 1, 1859. His father's name was Edward and his mother was Fanny Lover Herbert, daughter of Samuel Lover, a famous Irish novelist and poet. When Victor was only three years old his father died and he and his mother went to live with this celebrated grandfather in Sevenoaks, Kent. It was Samuel Lover who discovered the boy's innate talent for music and determined to give him the best education. When only nine years old he went to Germany, studying in various cities and finally going to Stuttgart, famous in those days for its conservatory, where he studied all branches of music under such masters as Raff and Reinecke. He specialized on the cello and, still a youth, became first cellist of the Stuttgart Court Orchestra, later making a tour of Europe as solo cellist.

It was true love that led him to America. Early in 1886 he had met Therese Foerster, a prima donna then well known in opera. Fraulein Foerster was engaged for the Metropolitan Opera, so it was arranged that Herbert should take the position of solo cellist in the orchestra of that organization. They were married August

14, 1886, and came over together soon after. His wife and their two children, the daughter already mentioned, and a son, Clifford, a stock-broker, survive him. Later he was engaged with Theodore Thomas' orchestra, Anton Seidl's orchestra, and other prominent organizations, both as solo cellist and assistant conductor. In 1894 he succeeded Patrick Sarsfield Gilmore as leader of the Twenty-second Regiment Band. (The present writer's first recollection of him is when, on a tour with this band, better known merely as “Gilmore's Band,” he conducted a concert at Salem, Mass., and, in the course of the program, got down from the conductor's stand and played cello solos, accompanied by the band.)

In 1898 he became conductor of the Pittsburgh Symphony Orchestra, since disbanded, remaining at that post until 1904, when he came back to New York and organized his own orchestra, which for a time used to give popular concerts, very well patronized, on Sunday evenings at the Broadway Theater. Outside the theater, his last engagement to conduct in this city was three years ago this summer, when he led half of the Stadium season. He also appeared occasionally to conduct the first night performances of his own light operas, and his engagement at the Cosmopolitan Theater this last winter has already been re-

(Continued on page 33)

WILLIAM GUSTAFSON TALKS OF OPERA

Discusses His Own Work at the Metropolitan and Chances for American Singers

William Gustafson, bass of the Metropolitan Opera Company, is just an ordinary American. Tall, broad, muscular, husky, athletic looking, with none of the supposed affectations that attach (in fiction) to the opera singer. He says that opera requires just as much hard work and just as persistent and steady effort as any other business, and that the managers and directors of the opera house cannot be deceived by emotionalism, inspiration, or any of the other things that fiction and tradition attribute to opera singers.

This is worth thinking about. Although it is something that all of us professionals know instinctively, this knowledge is not the common property of students, ambitious young people, who have careers before them if they are willing to pay the price. The price is—hard work.

Hard work, and willingness. It is worth thinking about, and what Gustafson has to say will be worth the careful consideration of those who have before them the ground that Gustafson has put behind him. Few people seem to realize that there is anything in opera besides the prima donna and the society tenor. The rest of the cast—poof! not worth thinking about.

Yet composers have had the bad habit of putting other roles in their works, all sorts of roles, big and little, that



WILLIAM GUSTAFSON

are neither prima donna nor society tenor—kings, priests, heralds, villains, devils, prophets, angry parents, and all sorts of annoying and superfluous personalities that (in the minds of the young ladies) clutter up the stage quite uselessly, occupying time and space that might better be used for further display of the matinee idol.

But the opera management has a very different point of view. The opera management is confronted with the task of carrying out the wishes and intentions of the composers and librettists. Casts must be made up, and many of the roles that are not exactly popular with the sentimentalizers are still leading roles of the highest dramatic importance, and without a proper casting of them the entire work is ruined and even the best efforts of tenor and prima donna will fall flat unless supported with equal artistry and dramatic intensity.

And the management is not patient of youth and inexperience. It is not conducting a nursing home. Gustafson, you see, did not have European experience and routine. He was born in Boston, educated there, and went straight to the Metropolitan. Why? Well, because the Metropolitan management knows talent and efficiency when it sees it, even in embryo, and recognizes a voice when it hears it. Gustafson impressed the management as being efficient, dependable, willing, ambitious and reasonable. He also had a voice and knew how to use it.

But there are many people who have voices and know how to use them, but are not efficient, dependable, willing and reasonable. These things, if you will take a look at opera from the managerial point of view, take on immense importance. And it is delightful to hear Gustafson talk about his own experiences. He realized right away, when he had the big good fortune to get into the Metropolitan, that it was strictly "up to him." Once on the stage, with a great audience in front of him, an orchestra he could often hardly hear, scenery and lights, and other artists, and a big chorus around about him, there was nobody to help him but himself. It was sink or swim on his own merits.

That sunk into his consciousness, and he went to work to learn his roles and learn them right. Even knowing them perfectly, there were still things that might happen, all sorts of little things, combinations of circumstances, that might serve to throw the singer out for a few bars. And he must know his music so well that he could get back into it again without the public being aware of the slip.—Waiting for applause when none comes, getting applause when none is expected, the orchestra playing through applause, inaudible, of course, a start of one singer on the wrong beat, and the other singers following him rather than the orchestra. There are all sorts of things that may happen. And they do happen with artists both great and small, far more frequently than the public has any idea of.

Such things are unimportant. A slip here and there, if properly covered up with a quick recovery, does not mar the good effect of the whole, nor is it to be assumed that only beginners make them. All artists make them, from top to bottom. Nor is that the point of these remarks. The point is, that, as already said, the opera does not conduct a nursing home, and has no time for people who cannot keep their heads, learn their roles properly, consider themselves not as chesty "I am it" individuals, but as part of a composite art work.

The matter of rehearsals, as Gustafson tells us with much amusement, is decidedly uncertain and takes no account of inexperience. In his career with the Metropolitan, where he has just completed his sixth year, Gustafson has more than once been called upon to fill a role at the very last moment. No time for a final rehearsal or anything of that sort.

Of course he must have studied the role. As a competent

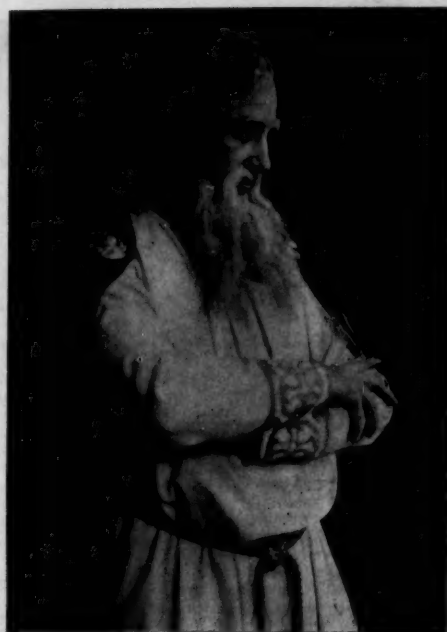
bass he knows the standard bass roles, knows a good many of them in some foreign language, the language of the original, as well as English, and he must have the cool sort of nerve it requires to be called upon without warning to take the part of some other singer, cast in the role but suddenly indisposed.

Then, too, there is the matter of language. That, says Gustafson, is no joke. Having sung such a tremendous role as Gurnemanz, in Parsifal, a number of times in English, it is no small matter to turn suddenly to German. That was what he was called upon to do last year, and certainly no one in the audience had any idea of the strain one of the leading characters in Parsifal was being put to. Bodanzky, says Gustafson, is splendid to work with, especially on such occasions. His confidence that everything will be all right is inspiring. He works with his singers in perfect sympathy, and knows his scores so perfectly that he is always ready to come through with a necessary cue, a wave of the baton, a motion of the hand, that brings all of his forces together and carries them over many a difficult passage.

And on this point Gustafson has much to say of the kindness of the artists. The newcomer is not treated with dislike or scorn but is helped over difficulties in rehearsals, not with nagging insistence, but with good natured hints that do far more to bring about desired results and create that necessary condition of confidence and self-reliance without which artistic performance is impossible.

Utility is the thing that counts in the career of the young American artists who get to the Metropolitan, according to Gustafson. As he expresses himself, "the Metropolitan covers itself," by which he means that every role is learned by several artists so that a scheduled opera need practically never be changed because of illness. Saying this, he brings out his little pocket note book and shows a page and a half, double column, of roles he has been given to prepare for next season. Many of them, of course, he already knows and has sung; others are new.

How does he do it? Well, first he reads through the entire works if they are new. Gets a consciousness of the whole and of his part in it, then begins the actual memorizing, learning the words and the music at the same time. And, as he says, by the time he can sing it to his satisfaction, he also knows it by heart. No small part of it is to learn the number of bars of rest. These are always counted on the stage by every artist, at least so long as the work is new. For, although one may know the accompaniment perfectly, the orchestra cannot always be heard and it is safer to de-



WILLIAM GUSTAFSON
as Gurnemanz in Parsifal.

pend upon the actual number of bars rest between phrases of song. Then, even if the orchestra is not heard, even if there is some distracting influence, such as applause, one comes in on the right beat and bar.

It is all hard, serious labor. No makeshift is possible. Either one knows the role or one does not know it, and one of the things that will bring the American to the top, one of the things that has given Gustafson his opportunity of singing the leading bass roles in so many operas during his short career, is efficiency, dependability. He has never, even when he stepped on the stage as an inexperienced beginner, had a serious mishap. His work, in other words, has been satisfactory to the management as well as to the public. P.

JACKSON FESTIVAL CONCERTS

ATTRACT AUDIENCES OF 4,000

Soloists Include Sundelius, Bryars, Tittmann and Slater—Strick Proves Capable Director—R. E. Kennington Wins City's Gratitude

Jackson, Miss., May 3.—Those who travel in the South know that it is today a far more prosperous and wide-awake section judged from the business standpoint than what it was before the late war. And hand in hand with that progress has gone, and is going ahead by leaps and bounds, a universal cultural awakening.

This was exemplified here in Jackson in the first State Music Festival held in the new city auditorium and armory on May 1 and 2, under the capable direction of Alfred Hosken Strick, dean of music of Bellhaven Seminary, and the musical live wire of that section. Mr. Strick, an English musician and a man young in years, has conducted several festivals in the past, notably at Anderson, S. C., and at Marshall Tex. With the support of Jackson's leading business men, and of Governor Whitfield, an organization was created headed by A. D. Wicks, which made and carried out the extensive plans for the festival. A great chorus was gathered together from the nucleus of the community chorus previously organized by B. E. Mitchell, and prominent soloists were engaged to sustain the roles in the oratorio to be selected. These were Marie Sundelius, soprano, of the Metropolitan; Mildred Bryars, contralto; Charles Trowbridge Tittmann, basso, well known for his many festival appearances, and the former Covent Garden tenor, Frank Slater.

With Mr. Macdonald advertising the festival from one end of the State to the other, hardly a person did not know that something big was going on. About this time the mounting expenses threatened to overwhelm the venture with disaster, when Jackson's public spirited financier, R. E. Kennington, came to the rescue and underwrote the entire festival.

GAUL'S HOLY CITY PERFORMED.

Assisted by a local orchestra made up from the theater musicians of Jackson who generously donated their services, a splendid performance of Gaul's Holy City was presented on the evening of May 1 by the chorus, Mesdames Sundelius and Bryars and Messrs. Slater and Tittmann as soloists. This was preceded with a concert by the boys' band of Jackson under D. H. McCosh, followed with selections by the Jackson Symphony under Roger Philip and the Jackson Male Chorus under Mrs. A. S. Yerger.

THREE SPRINGS HEARD

The afternoon of May 2 was devoted to a cantata, Three

Springs, by the high school girls here, supplemented by about a hundred girls from Vicksburg. This was followed by the Jackson String quartet under Robert C. Pitard, the Millsaps Glee Club directed by Dr. Hamilton, and the Glee Club of the University of Mississippi.

ARTISTS' NIGHT

The evening, "Artists' Night," brought the four soloists together in songs and arias, Dr. Strick playing for Mme. Sundelius, Mr. Slater and Mr. Tittmann, and Mrs. Heald for Miss Bryars, except that when Miss Bryars sang In Sympathy she was accompanied at the piano by Clara Wright, a young lady of Jackson, who composed the song for her. The program was brought to a close by these four artists joining in the sextet from Lucia, assisted by Harry Hutchins and Edgar Tolle of this city.

In closing a word of praise should be accorded to Mrs. W. J. Buck for her efficient work as accompanist in the Holy City. Audiences of about 4000 attended each of the evening concerts, the success of the festival assuring another one for next season. T.



CROWNED WITH ROSES.

Mississippi State Festival, Jackson, May 1 and 2. Left to right, Charles T. Tittmann, bass; Mr. Meaders; Marie Sundelius, soprano; R. E. Kennington, guarantor; Mildred Bryars, contralto; Dr. Strick, conductor; Frank Slater, tenor. (Photograph taken on Mr. Kennington's estate.)



FIRST PRODUCTION OF BOITO'S POSTHUMOUS OPERA, NERONE, AT LA SCALA, MILAN, MAY 1, 1924.

The scenery designed by Ludovico Pogliaghi

(1) Act I: The Appian Way, with its tombs (the ruins of some of these tombs still stand). Here, in the opera, Nero, returning from the murder of his mother, is met by the Pretorians, people and Senate of Rome, and begged to return to the city. (2) Act II: Interior of the subterranean temple of Simon Magus. Here, Nero, come to worship the supposed goddess Asteria, discovers that she is human. (3) The late Arrigo Boito, critic, eminent librettist and composer of *Mafistofele* and *Nerone*. On this latter opera he worked intermittently for nearly fifty years of his life and it has just been produced, six years after his death. (4) Act III: A garden just outside the walls of Rome, where the Christians meet. Here Fanuel, their leader, is seized through the machinations of Simon Magus. The arched wall in the upper left hand corner still stands on the Palatine Hill. Near the spot is the supposed house of Romulus and Remus. (5) Act IV, Scene I: The Oppidum at the Circus Maximus. The great passage under the seats is seen in the center background. The Circus Maximus was similar in structure to the Colosseum, although much larger, and the construction of the ruins of the Colosseum much resembles this setting. (6) Nero (sung by Aureliano Pertile). (7) Asteria (Rosa Raisa). (8) Simon Magus (Marcel Journet). (9) Fanuel (Carlo Galeffi). (10) Rubria (Luise Bertana). (11) A Roman Priest. (A full report of the first performance of *Nerone* appeared in last week's issue of the MUSICAL COURIER.)

DISCUSSION OF VOCAL LINE IN COMPOSITION

Intended for composers, but also a matter worth the singer's attention and time.

By Walter Golde

[How this article came to be written is worth telling about. Walter Golde, coach and accompanist to noted singers, happened to get hold of Frank Patterson's opera, *The Echo*. Then he got hold of the phone and called up Mr. Patterson at his desk at the Musical Courier, and—well, he made some complimentary remarks about the opera, great stuff and all that, but, the vocal line in spots! O, my! Well, according to Walter Golde it needed fixing, and fix it he did, without apology, for, as he said Mr. Patterson was in good company—all the other great composers. . . . And so it was suggested that Mr. Golde put some of his expert knowledge on paper, and here it is.—The Editor.]

To the possessor of extremely fine tone production (the ability to manipulate the vocal mechanism to a point of perfection) nothing is impossible in regard to singing that which is written for the voice. In other words—it can be done. But human beings are not machines. There are great limitations as well as possibilities in the human voice, and it is the former perhaps more than the latter that the composer must become acquainted with and take into consideration when he does his dirty work.

He must remember that tone production should in every case become a pleasurable sensation in order to give the spirit its proper freedom of expression. Singing in its ideal state should never be accompanied by the consciousness of hard struggle.

It would be folly to mention such a thing as well defined rules and regulations for writing for the voice. This very item furnishes the central thought in the development of the Meistersinger and fine fun is made of it. But it might be worth while mentioning a few points which the composer ought to avoid.

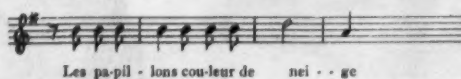
Naturally the composer cannot be asked to limit the scope of his powers of expression to meet the requirements of modern vocal technique, which we all know is miserably in arrears. He expects his best works to live up to and beyond that indefinite time in the future when greater things have been accomplished in this line of work. There are some things, however, which even the best placed voice can't cope with.

The easiest way to write vocally is to include in a line plenty of opportunity for vowel vocalization, and this is done by letting the same vowel be carried over on different notes by way of connection to other words, and constructing at the same time a really musical line. The most difficult style of writing is the kind in which every word or syllable has a different note. The latter should somewhat approximate the natural rise and fall of the voice in the recitation of the words alone. The former will be compatible with the usual stunts in vocalization on abstract vowels. You see, in abstract vocalization the singer uses the entire range of the voice, perhaps two and a half octaves, or perhaps more than that. But just advertise the fact that your song has a range of two octaves or even less, and you'll have a mighty hard time getting the singer to perform it. Why? Because a singer hates words on either top or bottom notes. And quite naturally so.

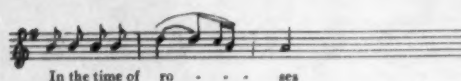
The simpler and more popular a tune, the less musical embellishment will you find. A composer of popular music carefully avoids these embellishments. Just examine the latest, and you will be certain to discover a syllable or word

under each note. And is it hard to sing? No, because it is written within a comfortable average range.

Here is the difference. One is a step beyond the other. Chausson says the following (notice how he has a note for every syllable):



While the same tune in the form of "In the time of roses" adds a connection between the two last notes by way of musical embellishment.



So the more extra notes you have for the vowel, the more florid the song becomes, until you arrive at the type in which the word possibly loses its meaning entirely in the labyrinth of notes and you have the coloratura song. The trained singer likes musical embellishments, the untrained singer hates them.

It seems then plainly to be a question of studying the problem of the marriage of words and music, and of the forestalling of any incompatibilities. As singing is so closely allied with declamation, neither can be properly studied without involving a consideration of the other.

It is worth noting that in speech we never emit a great flow of words on a continued high inflection excepting in spasms of extreme anger or fear, and after it's over we notice that the speaking voice has been put hors de combat for a time. In all other forms of expression the voice rises and falls, goes up on important or accentuated syllables and falls on unimportant ones. The major part of a word is always the root which gives it its meaning; the minor parts are prefixes and suffixes. The main line of vocal activity lingers along the accentuated parts (usually the roots of words). Draw a line following the notes over these important words or syllables and you have the main line or *tessitura*. This word literally means the *texture* of the song.* All unimportant words are suspended, as it were, either above or below this line, and these afford relief from strained vocal activity.

In all forms of writing, therefore, there must be constant relief from the same altitudes. Never carry the *tessitura* continuously along either the very high or the very low voice. While it is possible to sing this, it will not be long before it ceases to be a pleasurable matter, and in that case it cannot be pleasurable for the listener. Examples of really barbaric treatment of vocal lines are to be found among the "best people" in composition. Ever hear a performance of Beethoven's *Missa Solemnis*? or the last movement of his *Ninth Symphony*? Wonderful music but mercilessly written for voices, since the poor sopranos and tenors are required to struggle along a continuously high *tessitura*. The performance becomes a shriek throughout, and is most painful to listen to.

Another flagrant example of poor vocal writing is Liszt's *Liebestraum*. Examine the middle part of the song and see how pleasant it is for the singer to keep on pronouncing those words on that line.

Hugo Wolf was another perpetrator. He used to say "Well, if this singer can't sing it, he hasn't any right to try it." But that is no excuse. It is a mere sign of violent disregard for the limitations of the voice. Naturally this statement of mine doesn't apply to everything he wrote. It is the smaller part of his vocal compositions that bear

*In other words, the prevailing line of vocal activity.

this treatment, and musically some of the finest things he has written, and which are never performed for the reason stated above.

Schubert wrote beautifully for the voice. But I have in mind one of his songs which is hardly ever performed, viz., *Lied der Mignon*, "Nur wer die Sehnsucht kennt," which shows a very inconvenient *tessitura* although the entire range of this number is only a seventh—from middle G to the F above it. It is possible only for a very high soprano to sing it. That's why it is hardly ever heard, though it is by far the best setting of Goethe's poem in existence. Tschai-kowsky's musical version cannot possibly compare with it for musical value; but it is a fine vocal tune.

High notes for high voices and very low ones for contraltos and basses should be used with great discretion. It is a matter of mere contrast that makes them high or low in the first place, and it is then that they become effective. In certain voices, also, different vowels present different difficulties. For instance, in the soprano voice an E sound can be sustained only with difficulty above an F sharp, while in the tenor voice this same vowel can be carried as far up as the top note of the tenor range. The ideal vowel for the top voice of the soprano is the dark vowel, such as O. Words beginning with such hard consonants as K or G should be put under high notes very sparingly.

There is a vast difference between sustaining a high note on the same vowel sound for any length of time, and attempting to sing a lot of words along that note for the same period.

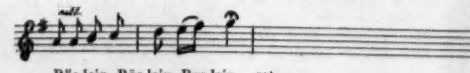


The singer might conveniently change this to read:

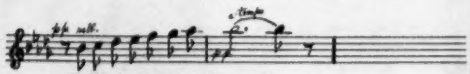


This sort of procedure might save the song for the market, for it is a good number for certain types of concerts. (H. O. Osgood—"I held your heart.")

A line that sometimes presents difficulties is the diatonically rising phrase, with diction under every note. In slow moving passages this point is particularly in evidence. One of the meanest places of this kind to be found is in Schubert's *Haidenröslein*.



When a passage of that sort is in quick tempo it is infinitely easier to sing. Bizet provides perhaps the most interesting example of a difficult phrase that rises note by note with a syllable or word under each one of them. Try it on a scale on one vowel and it becomes a comparatively easy vocal exercise. But try to sing each word clearly at the same time observing the marked *rallentando*, and above all the *pp* as in the *Flower Song* from *Carmen*.

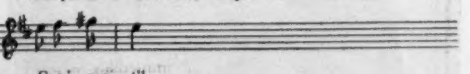
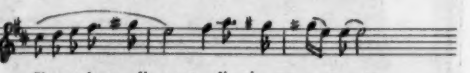


Both these markings increase the difficulty and furnish very good reasons for grave anxiety on the part of the singer. Consequently, in order to get it over at all, the tenor is content to make an issue of the ending high note. So he uses the preceding notes as a running board, steps on the gas, develops a fine *accelerando*, and lands on top with a loud *Hurrah!*, in which the audience that bears witness eventually joins him.

The main thing to keep in mind when employing a diatonically rising phrase is to offer relief as soon as possible. This can best be done on unimportant syllables or words. A striking example of this is to be found in Purcell's *I Attempt From Love's Sickness to Fly*.



Naturally I am not cautioning the composer to avoid this type of progression entirely. Some rising phrases can be found that provide pleasure in singing them in spite of obvious difficulty. Puccini uses them constantly, but wisely changes his course immediately afterward. And besides, in his case, they invariably appear after the middle or low voice has been used to some extent. Take for example the *Mimi aria* from the first act of *Bohème*:



"Che parlano d'amor" represents a rising phrase, in itself not bad, vocally. Puccini even keeps on along the same high *tessitura*. Now if the succeeding passages did not occur in the middle voice, both these phrases might be considered very difficult. In the recurrence of the theme in the second part of the aria, appear, as in Ex. 6, the words: *Cosi gentil*. Most singers don't know how to sing a soft

(Continued on page 33)

Ganz Gone to Europe

Rudolph Ganz, pianist and conductor of the St. Louis Symphony Orchestra, sailed for Europe last week on the *La France*, and will be gone until September 20. Mr. Ganz was so busy in St. Louis preparing for next season that he only arrived in New York two days before sailing and spent one of those in a visit to Camden, N. J., for some final recording for the Victor before he sailed.

MORTIMER KAPHAN

America's Foremost Portrayer of Charles Dickens' Characters

HARRIET DE YOUNG KAPHAN

Soprano, formerly with Chicago Grand Opera Co.

JOINT OR SINGLE RECITALS—CONCERT DIRECTION

The Wall Street Amusement Company,

Managers for Distinguished Artists and Concert Tours 25 Beaver St., N. Y.



"Voice of fine sympathetic quality, with an innate refinement, refreshingly unforced."—*Buffalo Express*.

Frederick Gunster.
TENOR

Management: R. E. JOHNSTON, 1451 Broadway, New York



MANA-ZUCCA
COMPOSER - PIANIST

"THE CRY OF THE WOMAN"

Published by
Cassel Music Co. 151 West 35th St. N. Y.

Sung by
ANNE ROSELLE

with great success at her
N. Y. Recital
at Town Hall.

Send to any of her publishers (Boston Music Co., John Church Co., Enoch & Sons, Carl Fischer, G. Schirmer, Inc.), for a complete list of her compositions, comprising works for piano, voice, violin, cello, orchestra, band, chorus, children's songs, etc. (Chickering Piano)

(Ampico Records)

Said The *London Daily Telegraph* of

HENRY HADLEY'S RESURGAM

Upon its premier at Queens Hall, April 10, 1924
By the London Choral Society, under the composer's baton

"The whole work was very popular with the audience, making an immediate appeal."

Excerpts from Some of the Other Critics:

"The handling of the big forces was that of a master of all modern resources."

—*London Daily Chronicle*.

"Choral music that can be sung."

—*London Morning Post*.

"A thoroughly competent conductor."

—*London Daily Mail*.

"An excellent conductor."

—*London Sunday Times*.

Henry Hadley conducted the performance of his *Resurgam* at Queens Hall last night and seemed to extract from choir and orchestra every ounce of expression to the manifest enjoyment of the audience. The composer is evidently a past master of cliché, and eschews anything that savors of mere classicism, beyond, of course, a generous use of sequences. *Resurgam*, which is a setting of a poem by Louise Ayres Garnett, is very broad in its gesture, transparent and heroic.

Mr. Hadley requires a large orchestra, and having been brought up in the right school, he allows us the full force of the orchestra without stint.

There was therefore no lack of high lights, pleasantly contrasted with passages of subdued tone.

The whole work, indeed, was very popular with the audience, making an immediate appeal.—*London Daily Telegraph*, April 11, 1924.

Henry Hadley, the American composer, appeared at Queens Hall last night. Already several of his works have been favorably received here, and the two works performed on this occasion were decidedly attractive.

Resurgam has little of the ultra-modern in its composition, though the handling of the big forces, full

mixed chorus, chorus of boys' voices, soloists and modern orchestra, was that of a master of all modern resources.

The idiom, however, is nearer to that of Mendelssohn and Brahms than to that of Elgar.—*London Daily Chronicle*.

An evening of music by Henry Hadley was given by the London Choral Society at Queens Hall last night. The composer (an American) was in charge and made the impression of a thoroughly competent conductor.

In *Resurgam* the composer has attempted nothing far-fetched, but has been content to be unaffected and lucid.—*London Daily Mail*.

In giving the first performance in England of *Resurgam* a long work by the American composer, Henry Hadley, the London Choral Society gave themselves an evening of enjoyment at Queens Hall last night.

Mr. Hadley writes choral music that can be sung. In his use of the voices and in his use of the orchestra to support them he is practical, and the choralists showed their gratitude to one whose music gave

liberty to their voices, by singing it confidently and well.—*Morning Post*.

Mr. Hadley is an excellent conductor.—Ernest Newman, *London Sunday Times*.

Of its Chicago hearing on April 7, 1924, *The Christian Science Monitor* said:

APOLLO CLUB OF CHICAGO GIVES HADLEY'S RESURGAM

The closing concert of the Apollo Musical Club, April 7, was chiefly remarkable for the first performance here of Henry Hadley's *Resurgam*. This composition had not proceeded far before it became evident that the new work is a highly important contribution to a literature that is not overstocked with momentous works of recent origin. Clearly Mr. Hadley knows his chorus as well as he knows his orchestra, and *Resurgam* is packed with effective music for both. Moreover, in addition to his instincts for the theater—and those are indispensable for the modern choral composer—Hadley has the light touch. It would be difficult to recall any choral music more charming than the interlude-scherzo, "Over the hills of the sky they come dancing," which, it should be said, Harrison Wild's singers interpreted with admirable lightness and nimble skill.—*Christian Science Monitor*, April 24, 1924.



Photo by Apeda

Mr. Hadley also made guest appearances with the Concertgebouw Orchestra in Amsterdam and the Konsertföreningen Orchestra in Stockholm.

Chiapusso's Master Class Pupil Wins Prize

Jan Chiapusso, noted pianist, whose concerts this season, under the management of Harry Culbertson, have taken him to all parts of the country, finds time to conduct a very successful master class at Bush Conservatory,



JAN CHIAPUSSO

Chicago, where he also has a considerable class of private pupils. Three of the young artists in the master class, all of whom are doing professional work while they continue their studies under this distinguished teacher—for Chiapusso is a skilled and enthusiastic teacher—recently participated in the annual prize competition of Bush Conservatory and all were selected from a large number of contestants, to appear in the final contest in Orchestra Hall.

Fyrne Bogle, Adolph Ruzicka and Harold Triggs were chosen for the final event and their performance of the Emperor concerto of Beethoven proved in each case to be so exceptionally fine that the judges had a hard time to decide the winner. Harold Triggs finally won the award, which consisted of a double prize—an appearance with the Bush Conservatory Orchestra, and a \$1650 A. B. Chase grand piano presented to the winner by the Moist Piano Company. Miss Bogle and Mr. Ruzicka will receive the degree of Master Artist from Bush Conservatory on their graduation from the Master School on June 12, and Mr. Triggs, for his additional skill as a composer, receives the Master of Music degree at the same time.

Mr. Chiapusso's skill in teaching, which is unusual in so great an artist, has attracted a large class of private pupils. His summer class promises a full schedule from the reservations already made, and there is widespread interest in the Master Interpretation Classes he will conduct during the summer school at Bush Conservatory. He is booked for a recital on the summer series of concerts at the Conservatory summer term beginning June 25, and

will also give a joint recital with Arthur Middleton, the eminent baritone, at Bush Conservatory.

Recitals at Institute of Musical Art

On May 15 the concert hall of the Institute of Musical Art was filled by an interested audience, the occasion being a recital of unaccompanied madrigals of the 16th century, presented by the Madrigal Ensemble of the Institute, which comprises four sopranos, four contraltos, three tenors, and three basses, and is conducted by Margarete Desoff.

The program opened with an Italian group—Soave fia il morir, Palestrina (for five voices); Matona mia cara, di Lasso (for four voices); Era l'anima mia già presso, Monteverdi (for five voices); and Chi la Gagliarda, Donati (for four voices). Group II was made up of German madrigals containing: Mein Freud Allein (for four voices), Isaac; two numbers by Hans Leo Hassler, Jungfrau dein schön Gestalt and Ach weh des Leiden (the first for five voices and the other for four), as well as Hans und Grete (for four voices), by Eccard. The closing group was devoted to Old-English madrigals: Come Again Sweet Love (for four voices), Dowland; Flow O My Tears, Bennet (for four voices); and Fire, Fire My Heart (for five voices), by Morley.

These three groups of fascinating madrigals were presented in an artistic and highly finished manner by the young students, whose extraordinary training in this department, under the capable guidance of Mme. Desoff, revealed convincing results. The audience was not slow in recognizing Mme. Desoff's gifts and applauded her sincerely. She disclosed in her work musicianship, as well as a sense of tonal balance of high order. Her beautiful shadings and building of climaxes were likewise admired.

A recital of more than usual interest was given on Saturday, May 17, by students of the composition class, on which occasion numerous original works were heard, some by students who will undoubtedly make names for themselves. The program contained the following: Prelude and Concert Fugue for organ (Lillian Dechman, Grade V), Lillian Dechman; Homophonic (small) Forms for the piano—Capriccio (Marjorie Carver, Grade III), Geraldine Shepard; Barcarolle (Patricia Boyle, Grade III), Patricia Boyle; Mazurka (Charles Midgley, Grade III), Eugene Cheroff; duo for bassoon and piano (Andre Chambellan, Grade VI), Jeannette Glass and Angel del Busto; Polyphonic Preludes, for the piano—allegro (Maurice Popkin, Grade IV), Edith L. Heinlein; Moderato con brio (Howard Talley, Grade IV), Howard Talley; Sonata-Allegro, for piano (Uriel Nelson, Grade VI), Uriel Nelson; Homophonic (small) Forms for the piano—Nocturne (Isidore Fiedler, Grade III), Henry Butler; Capriccio (Marie A. Strauss, Grade III), Marie A. Strauss; Romanze (Henry Butler, Grade III), Henry Butler; Indian Legend, for flute and string quartet (Lamar Stringfield, Grade IV), Lamar Stringfield, Karl Kraeuter, Raymond Dool, Harry Waller, Charles McBride; Prelude and Concert Fugue, for two pianos (Ulric Cole, Grade V), Ulric Cole and Henry Butler; Rondo for piano, violin and cello (Lillian Fuchs, Grade VI), Olga Barabini, Joseph Fuchs, Marie Romaet-Rosanoff; Song-Poems (after Oscar Wilde), Le Panneau, In the Gold Room, In the Forest (Bernard Rogers, Grade V), Nora Fauchald, Carroll Hollister; Sonata-Allegro, for string sextet (Joseph Fuchs, Grade VII), Joseph Fuchs, Lillian Fuchs, Bernard Ocko, Louis Kaufman, Julian Kahn, Archibald Merrill; Concerto-Allegro, for piano (Alexander Brachocki, Grade VII), with orchestral accompaniment on second piano, Alexander Brachocki, Herman Katims; Sonata-

Allegro, for piano and violin (Hall Johnson, Grade VI), Carroll Hollister, Franz Hoene.

Dr. Frank Damrosch, director of the Institute of Musical Art, addressed the audience at the beginning of the concert, stating modestly that what was to be heard was simply a portion of the work of the students during the past year, and in a jocular spirit he said he "must assure the audience that none of these compositions are scheduled for publication." After hearing these works the writer feels justified in saying that nevertheless each and every one of the compositions rendered revealed melodic beauty and invention. It is only fair to mention that the outstanding works presented were: Rondo for piano, violin and cello, by Lillian Fuchs; Sonata-Allegro, for string sextet, Joseph Fuchs, and Concerto-Allegro, for piano, by Alexander Brachocki.

Stassievitch Summer Violin Classes

P. Stassievitch, the young Russian violinist and teacher, who established himself here four or five years ago and has met with decided success as a teacher, will continue classes throughout the summer this year, taking a house a short way out of New York so that he will be able to come in every day to teach. Mr. Stassievitch is himself a pupil of Leopold Auer, and several of the noted Auer pupils have done most of their preparatory work and coaching under Mr. Stassievitch. Among these are Thelma Given, Ruth Ray, Paul Bernard and Max Rabinovitch. Mr. Stassievitch has been so busy with his work as a teacher up to the present that he has not been able to spare the time to prepare himself for recital work, but next season he is planning at least one New York recital.

Louis Stillman Pupils in Three Recitals

The twenty-fifth anniversary of the Louis Stillman students' recitals took place at the Wanamaker Auditorium on May 21, with two other recitals to be held, June 10 and June 26, at 2:30. The assisting artist at the first concert was Sarah Edwards, artist-pupil of Laura E. Morrill, while those appearing included: Ruth Stein, Anna Bossak, Rose Meltzer, Alice Stern, Florence Samuels, Sophie Levine, Sarah Edwards, Emilie Samson, Edith Schiller, Adelaide Shays, Kathryn Neuschwander, Hyman Kurzweil, Anna Miller, Constance Weaver, Violet Schulman and Amelia Perskin.

The recital of June 10 will offer an ensemble program, and Miss Edwards will again assist at the final program on June 26.

Margulies Pupil Plays in Europe

Israel Vichnin, Philadelphia pianist, will go with his teacher, Adele Margulies, to Europe on June 12, several appearances having already been arranged for him in Germany, Austria, etc. His debut in Vienna is scheduled for September 17, and in Berlin, September 20.

On a recent Sunday afternoon he gave a solo recital at the Margulies Studios, playing the following program: sonata, op. 110, in A flat (Beethoven); ballade in F minor, nocturne in E, impromptu in F sharp, (Chopin); Polichinelle (Rachmaninoff); prelude in A minor and etude in D sharp minor (Scriabin); Blue Danube Waltz (Strauss-Schulz-Evler).

Golde to Hold Summer Classes

Walter Golde, the well known vocal coach, accompanist and conductor, will hold master classes in New York this summer for singers, voice teachers and vocal students. So successful were these classes last year that not only will the same pupils return this time, but also a great many more. While most of the work will be in the form of individual instruction, the students will be advised to attend the class lessons, where the main idea will be to substantiate the principles which have come under consideration during the individual work. Vocal teachers in particular have found these points most helpful in their work as instructors.

Jean Gerardy Returning in December

Jean Gerardy, Belgian cellist, and Mrs. Gerardy sailed for Europe on the S. S. Majestic on May 17. Mr. Gerardy will spend the summer at his home in Spa, Belgium. In October he will concertize in England, France, Germany and Spain, returning to this country the end of December. He will then commence his concert tour in America, under the management of R. E. Johnston. His first concert will be in Chicago at Miss Kinsolving's Morning Musicales, Blackstone Hotel, on December 30.

Elsa Toennies, Klamroth Artist, Busy

Elsa Toennies, one of the singers at the recital given at Aeolian Hall, May 8, by artists from the Wilfrid Klamroth studios, is busily engaged filling many recital dates in and about New York. Among the more recent appearances were: April 23, concert of the King's Daughters, in Brooklyn; 17, Forest Park, Woodhaven; 21, Portchester; 16, Schumann Club, Brooklyn. This young artist, who is the possessor of a charming voice of unusual lyric quality, has a rare gift for the beautiful in singing, and a brilliant career is predicted for her.

Leginska's Last American Appearance

Ethel Leginska's last appearance in America this season before she sailed for Europe was as soloist with the New York Symphony Orchestra in Poughkeepsie, N. Y. According to the Poughkeepsie Eagle-News: "There was a crowded and enthusiastic audience. Her tremendous force and felicity in the slow passages was not less to be admired than her distinction and charm in the lyric ones. She was repeatedly recalled and only the closing of the piano could abate the applause."

Oegin's Western Tour Extended

Although Sigrid Oegin will sing on the Pacific Coast for the first time next season, her fame has already spread out there, and it has been found necessary to extend the tour planned for her in the Far West next season.

Esther Dale Engaged for Oratorio

On June 5, at Petersburg, Va., Esther Dale, soprano, will be one of the soloists in The Creation, which will be given during the music festival week there.



NINON ROMAINE

The Great Pianist

Famous and busy in Europe will visit her homeland in the Fall and play a number of recitals. Initial appearance as soloist with the new

SYRACUSE SYMPHONY ORCHESTRA

at its opening concert, Nov. 1, 1924.

New York recital in November.

Scarlatti, Schumann, Chopin, Liszt,
Cowell, Saint-Saëns.

Management:

M. H. HANSON

437 FIFTH AVENUE
CHICKERING PIANO

NEW YORK
AMPICO RECORDS



GIACOMO LAURI-VOLPI



LUCREZIA BORI



GRAZIELLA PARETO



THALIA SABANIEVA



FLORENCE EASTON



GIOVANNI MARTINELLI



ARMAND TOKATYAN



INA BOURSKEYA



MERLE ALCOCK



VICENTE BALLESTER



LEON ROTHIER



DESIRE DEFRERE



PAOLO ANANIAN



LOUIS D'ANGELO



GIORDANO PALTRINIERI



VIRGILIO LAZZARI



GENNARO PAPI



LOUIS HASSELMANS



WILFRED PELLETIER



GIACOMO SPADONI



ERIC DELAMARTER



ARMANDO AGNINI

RAVINIA OPERA

1924

Annual Season
of ten weeks and
three days of
Opera and
Concerts

Opens
June 21st
and Ends
September 1st

EXECUTIVE OFFICES: Chicago, Illinois

"Ravinia, as an æsthetic ideal, may be said to have passed from the realm of aspiration; for it is now a fait accompli, and one of the world's authentic expressions of the art of music-drama."

RAVINIA OPERA'S formal prospectus for 1924 was issued to the press on April 26, with especial emphasis on the personnel; and a second bulletin, issued May 3, made known the design of the repertoire for the new season. There has been time, therefore, to obtain what it is fashionable to call the "reactions" not only of Ravinia's continuing clientele, but also of what I may describe as the "occasionals." All are important to Ravinia's present and Ravinia's future, as they have been important to Ravinia's past; for it is by them that I have been best able to measure in the seasons that are now musical history the progress of Ravinia Opera as an æsthetic influence and as a factor of expanding worth in the musical life of the world.

The growth of regular patronage for an institution like Ravinia is important, of course, and is gratifying; but those who have, like myself, worked for an ideal in the field of musical art in special conditions know that patronage is an empty thing unless it goes hand-in-hand with faith and with the enthusiasm which is born of faith. It is Punchinello's secret that Ravinia Opera is not an enterprise for profit; that is, for monetary profit. It is an enterprise based on belief in and enthusiasm for opera as an art-form. Being that, Ravinia Opera has been carried on from year-to-year on an earned increment of like belief and like enthusiasm. Not only must each season be designed and planned in the spirit of progress, but it must be marked by progress into the mind, the heart, and the belief of the public. . . .

I have inserted in the first formal announcement of each new season what has been described as my "slogan," although it is no more mine than it is the slogan of every man and every woman who has undertaken a continuing enterprise in the cause of art. I refer to my oft-repeated statement that Ravinia Opera's best must be bettered in the next season; that Ravinia Opera must go ahead; that for Ravinia Opera to stand still is for Ravinia Opera to go backward. I have rung many changes on

this axiom, whose validity hardly need be put to a test at this stage in artistic progress; and I can be happy at least in the knowledge that, so far, Ravinia has not failed to realize the axiom, if I may accept critical and popular judgment of what has been done at Ravinia.

It is needless to say that the personnel for 1924 has been selected with the view of making the season at least as much more important than 1923 as 1923 was more important than 1922. Readers of musical papers hardly require identification of the artists whose pictures accompany this foreword to the new season: each name is, I am certain, the biography of its owner. . . . Some of the singers will be new to Ravinia Opera; others have established themselves with Ravinia's clientele; and all of them are known wherever the art of opera is known. I have been guided by the exactions of a repertoire whose thirty operas include some new to Ravinia, some that are in revival after two or more seasons of disuse there, and at least one which has never been sung in the United States.

I am again glad to be able to tell that the Chicago Symphony Orchestra has been reëngaged. Its value to Ravinia Opera grows with the passing seasons; for, although its mission is the symphonic form of music, it is today one of the three or four great opera-orchestras in all the world.

If the summer's fortunes carry you to Chicago, they will, I hope, carry you to Ravinia, also; and there you will be welcome for the most selfish of all the possible reasons: the knowledge that you will go away to tell of all the things that enter into making Ravinia unique and special in the artistic activities of the world. I know we shall be able, if you come to visit us, to send you away happy and communicative; and that is what we desire—to have you take over a share of the work of spreading enthusiasm and love for Ravinia and its mission.

LOUIS ECKSTEIN,

President of The Ravinia Company

GIUSEPPE DANISE



JEANNE GORDON



MARGERY MAXWELL



MARIO BASIOLA



WHEN THE PROOF OF THE PUDDING IS NOT IN THE EATING

By William A. C. Zerffi

Copyrighted, 1924, by the Musical Courier Company.

Recent events in the musical world have been such as to throw into strong relief the relationship of pupil to teacher, in particular with reference to the pupil who has achieved distinction. To the aspiring singer the question of discovering the exact causes for the success of the individual singer is an acute one, but it is also one to which it is extremely difficult to obtain a correct answer. It is a matter which is so exceedingly complex and which contains so many ramifications that generally speaking a really satisfactory answer cannot be procured.

It is a well known fact that in the majority of cases the successful singer has almost invariably visited the studios and studied with a great variety of teachers. Needless to say, each teacher, during the time which was spent in study, must have appeared as one from whom the singer was deriving benefit or the lessons would have been discontinued. During this period of time expressions of gratitude are forthcoming, and, to these, testimonials are often added. It would be foolish to deny the teacher the right to make use of these during the time when the singer was convinced of deriving benefit from the lessons taken, but quite another situation arises when, due to some disagreement, teacher and pupil sever relations. Perhaps the pupil has discovered the principles which seemed to be satisfactory are no longer operating with the same results and another teacher is consulted. If the change seems to bring the desired improvement, more gratitude is forthcoming and possibly more testimonials. Little by little the situation becomes more complicated. Finally, after passing through the hands of a great variety of teachers, one is discovered who seems better than all the others combined and the enthusiasm and gratitude engendered may even lead the pupil to attempt to deny the once admitted gains from the others. To the student seeking to discover the real facts of the matter it is an appalling situation, and one which should tend to cast suspicion upon the principle of reasoning which permits the work of a teacher to be judged solely by the gratitude or disparagement of the individual pupil.

A popular but also dangerous practice is that of seeking to obtain evidence as to the worth of a teacher by hearing a lesson which is being given to someone else. Unless the prospective student is well acquainted with the condition of the pupil's voice prior to having received any lessons from the teacher in question, a false judgment is extremely liable

to be rendered. It cannot be too strongly emphasized that the whole matter of teacher-seeking teems with fallacies of various kinds and is one which cannot be solved by taking the short cut of another's opinion.

There is perhaps no other study which is so absolutely dependent upon the individual pupil as far as external effects go as that of singing. The part played by the physical make-up of the vocal organ is vastly underestimated, and will continue to be so until the whole subject has been clarified and its mysteries dispelled. The writer recalls an incident which illustrates the varied possibilities of results obtained from one and the same teacher.

Two girls, having naturally good voices, had studied for a similar period of time with the same teacher. At the end of this time one girl's voice was in very bad condition, whereas the other's voice was unharmed. Inquiry showed that the possessor of the damaged voice was an ardent student and had conscientiously tried to put the evidently fallacious principles of the teacher into practice, whereas the other, of naturally indolent disposition, had by her indifference been spared the otherwise unavoidable trouble.

Another incident which should serve to illustrate the dangers to which the student is exposed, is that of a baritone, who, after attending the recital of a young tenor, decided that this was the type of singing he wished to emulate and sought out the tenor's teacher. After three months of bitter struggling and disillusionment he happened to meet the tenor and told him he was studying with his teacher as he greatly admired his voice production. The tenor, upon hearing the name of the teacher, exclaimed, "Good heavens, that man nearly ruined my voice—I left him long ago—Mr. ——— is the one to whom I owe everything."

While the simile might not be a pleasant one, we must all admit that the new broom sweeps clean, and likewise the new teacher is liable to be satisfactory in the beginning. Very often the pupil has reached the stage when any change would be welcome and in such a mood anything seems worth trying. Often, against his better judgment he is liable to take the advice of those who, while they have achievements to their credit, are utterly unfitted to give advice to others, their success having been based almost entirely upon favorable physical qualifications.

The laxity of thought which permits the belief that the

man of exceptionally fine physique must be an authority upon the development of the body, encourages the belief that the possessor of an exceptional vocal organ is necessarily an authority upon voice development. As a matter of fact, the reverse of this is more likely to be true. The greater the natural qualifications, the less necessity for analysis and investigation. Only when difficulties arise does the need for thoughtful study become acute, and the more perfect the vocal organ the less likelihood there is for unfavorable conditions to arise.

Unfortunately for the student, the halo which surrounds the great singer or teacher is so dazzling as to cause a temporary paralysis of the reasoning faculties, and seems to be capable of adding a semblance of rationality to what would otherwise be regarded as mere nonsense. As the matter stands today, the best advice which could be given to the student in search of a teacher, is to wear a pair of dark glasses when ushered into the august presence and to remember the farmer's admonition that "folks is folks" no matter if they are outwardly singers or teachers of singing.

Stoessel Announces Thirty-one Programs

Albert Stoessel, who will conduct the New York Symphony Orchestra at Chautauqua this summer, announces that each of the thirty-one programs he will present will be a complete and well balanced unit and that the entire series will constitute a liberal education in music that embraces works from the early classic writers to those of the composers of our own time.

Portable Keyboards for Pianists

The Virgil portable keyboard undoubtedly is a great convenience for pianists, for it occupies very little space and can be used on trains, steamers, in hotels or country homes without disturbing anybody. These portables also have the advantage of a varying weight of touch, adjustable to suit the fingers of the player, making it easy to master the touch of any piano.

Arden to Give Carmen's Dream at Keene, N. H.

When Cecil Arden, of the Metropolitan Opera Company, sings at the Keene, N. H., Festival on May 22 and 23, she will give Carmen's Dream for the first time with full orchestration. The orchestration is so effectively arranged that next season Miss Arden is to appear with many of the leading symphonies in this special number.

Gigli Requests Duet with Abby Morrison

When Abby Morrison appeared recently in concert in Paterson, N. J., with Beniamino Gigli, tenor of the Metropolitan Opera Company, and Jean Gerardy, cellist, Mr. Gigli requested that he sing a duet with the soprano. This was not possible, however, as the request came after the program had been made up.

McQuhaes Sailing

Allen McQuhae will sail for Europe May 31 with his wife and Allen, Jr., after the most successful concert season in his career.



AS ORFEO

ORFEO (February 7, 1924)

Corriere Della Sera: The repetition of Orfeo with Gabriella Besanzoni, who has completely recovered from her recent illness, was well received last evening. Orfeo, conducted by Toscanini, gains always more and more sympathy with the music lovers of this high class form of art. Besanzoni cooperating with the prestige of her name and the contribution of her talent adds to this sympathy even more life. In the name role of Gluck's Opera, Besanzoni leaves nothing to be desired. She supports perfectly the heavy role which she interprets effectively. The applause which was particularly intended for Besanzoni, after the grand aria of the third act, she generously divided with Alfani (Euridice) and Palkin (Cupid).

Secolo: There was a splendid house last evening for the fourth performance of Orfeo. Gabriella Besanzoni, who was to have sung the title role at the first performance, and was prevented by illness, last evening completely recovered impersonated Orfeo. This magnificent artist (who last year at Brescia, in an open air performance of this same opera at which the famous poet D'Annunzio was present, scored a tremendous success) gave a new proof of her superb vocal quality and her exquisite artistic intelligence. She was warmly applauded.

Giustizia: Last evening at the fourth performance of Orfeo, Miss Besanzoni, recovered from her recent illness, sang the title role. Her beautiful voice, which especially in the lower register has rare volume, and her good interpretation, aroused unanimous and convincing applause from the large audience.

L'Italia: The performance of Orfeo last evening was like a novelty, with the new interpreter, Miss Besanzoni, who appeared here for the first time in the title role of Gluck's Opera. Gabriella Besanzoni's ability as a famous

GABRIELLA BESANZONI

Scores at La Scala, Milan, Italy, as ORFEO (Gluck) and AMNERIS (Aida, Verdi)

What the Milan Critics Said:

singer and talented actress supported well her arduous task. Frequent applause was given her and many curtain calls at the end of each act.

Sole: A full house last evening saw the fourth performance of Gluck's Orfeo, with Gabriella Besanzoni in the title role. She has recovered from her recent illness which prevented her from appearing in this difficult role at the first performances, and had the opportunity to show her exceptional value as a singer and actress. She was warmly acclaimed after each act. . . . received an ovation at the end of the opera.

Ambrosiano: The fourth performance of Orfeo offered last evening was of particular interest even to those who are not enthusiasts for Gluck's music. The title role was interpreted by Gabriella Besanzoni. As is already known, this distinguished artist was engaged specially to sing this opera at the La Scala season, but through a prolonged illness she was forced to concede the part to Mme. Anitus. In last evening's performance she won a complete victory, her noble expression in singing and her facility in the recitatives brought out all the beauty of the role. As an artist her grace, carriage, and perfect gestures, represented the mystic personage with complete suggestion. She gave the same interpretation at Brescia, at which time the great poet D'Annunzio was present, and enthusiastic over her portrayal. The public who attended last night's performance was well pleased with the new interpreter, and gave expression by warm applause in which Maestro Toscanini, Inez Alfani, and Lily Palkin participated.

AMNERIS (November 21, 1923)

Corriere Della Sera: Besanzoni never forgets the royal dignity of the majestic character, even in the scenes of jealousy which occur in the role of Amneris. Her beauti-

ful voice added to her dramatic temperament, is just what Verdi desired to make a perfect character.

Secolo: Gabriella Besanzoni was rich in coloring and spontaneous in expression. She gave to the role of Amneris, a rare feminine grace.

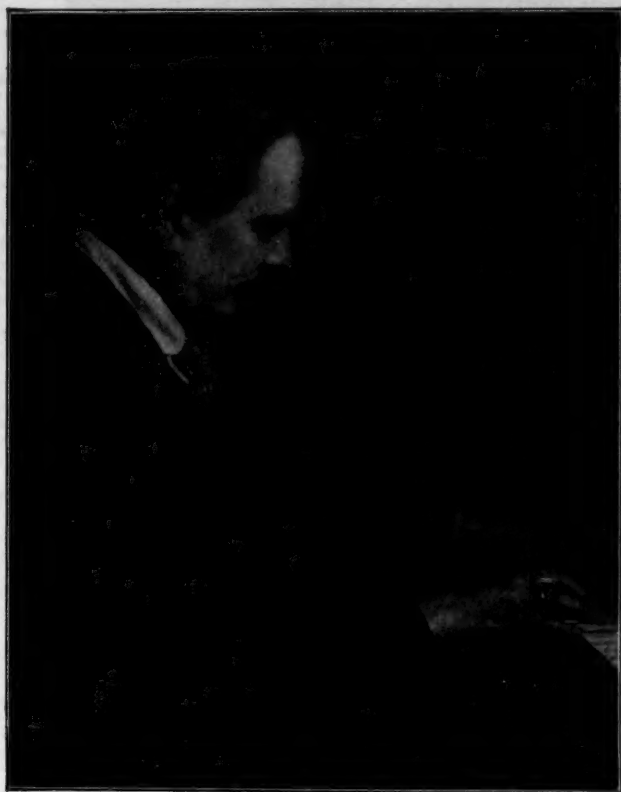
Sera: The Amneris, Miss Besanzoni, has a beautiful voice, especially in the middle and lower register, and with her dramatically correct interpretation makes a praiseworthy Egyptian Princess.

Giustizia: Gabriella Besanzoni, whose beautiful voice is well known, last night displayed all the richness of her vocal organ. Especially in the grand Judgment Scene she found moments of rare power. Her interpretation was sincere, impetuous and passionate. She merited the demonstrations of applause.

Avanti: Besanzoni, with her big resonant voice and exceptional lower tones, is an Amneris of rare powers, especially in the Judgment Scene.

L'Italia: Gabriella Besanzoni was an Amneris worthy of all praise.

Sole: Gabriella Besanzoni, who has been singing until this season at all the principal opera houses in South and North America, and whom we knew here only for her singing of the Verdi Requiem Mass at La Scala a short time ago, is a singer and an actress of superb quality. She has a pure and admirable mezzo soprano voice with the power of a true contralto. Her phrasing is large, secure, and of infinite expression. She also has an expressive accent which is necessary for the role of Amneris; she adorns the prestige of the regal figure with a beautiful scenic plasticity; she was impressive throughout the opera; especially because of her magnificent lower tones, which moved the audience to prolonged and warm applause after the Judgment Scene in the fourth act. It was majestically interpreted, both musically and dramatically. She received many curtain calls at the end of the act.



TRIBUTE TO A MASTER

THE HEADLINES TELL THE STORY OF A
COAST TO COAST OVATION TO THE

Composer-Conductor-Pianist

ERNST VON DOHNANYI

IN AMERICA SEASON 1924-1925

The New York Tribune
January 13, 1924

Dohnanyi Gives Rare Display of Pianist's Skill

First Appearance Here This
Season Places Hungarian
Composer and Conductor
Among Leading Soloists

His Own Works Heard

San Francisco Examiner
February 20, 1924

DOHNANYI TRIUMPHS IN RECITAL

Hungarian Pianist Plays Before
Thrilled Throng at Scottish
Rite Auditorium; Has Reserve

St Louis Globe-Democrat
January 6, 1924

Pianist Dohnanyi
Plays Big Program
in Masterly Style

Artist Charms Critical
Gathering at Sheldon
Auditorium.

January 15th to April 15th, 1925
Coast-to-Coast Tour Now Booking

"Ernst von Dohnanyi, Hungary's eminent pianist, composer and conductor, was the hero of the hour at the symphony concert held at Masonic Hall Thursday night. As pianist, composer and conductor he held the audience in abeyance—in thrall would be the better expression—thru the trinity of his accomplishments until their conclusion, when the acclaim became ovational, necessitating recall after recall before the enthusiastic uproar subsided."

—Wilson G. Smith, in *Cleveland Press* (February 8, 1924)

"Ernst von Dohnanyi, Hungarian conductor, composer and pianist, made his first New York appearance this season in a recital at Carnegie Hall yesterday afternoon. The distinguished musician was heard here only once last year, and before that he had reappeared several times during the season of 1920-1921 after an absence of many years. It would be profitable for serious lovers of music if he were heard here more frequently, as on the whole he is one of the finest interpreters of piano music now before the public."—*New York Herald* (January 13, 1924)

"Ernst Dohnanyi is with us and last night he played with the San Francisco Chamber Music Society. It was a delightful concert, one of the best the Society has given, and Scottish Rite Hall was packed with an approving throng. To say nothing more than that would hardly convey the sense of aesthetic elation the music awoke in the hearers. This is music of a master."—*Redfern Mason*, in the *San Francisco Chronicle* (February 20, 1924)

THE WOLFSOHN MUSICAL BUREAU, Inc.
250 West 57th Street, New York City

CHICKERING PIANO AMPICO RECORDINGS

The Cleveland Plain-
Dealer February 8, 1924

DOHNANYI MERITS HEARTY RECEPTION

Hungarian Pianist is Ably
Assisted by Orchestra,
Shepherd Leading.

San Francisco Journal
February 20, 1924

DONANYI'S MUSIC WINS HIM OVATION

Articulation and Smooth In
Touch of Pianist Are
Praised

HARMONY IS UNBROKEN G.

Tremendous Vigor and Calm M
Thought Caught in
Renditions

New Orleans Times-Picayune
January 19, 1924

DOHNANYI HEARD BY FINE AUDIENCE OF MUSIC LOVERS

Noble Program Superbly
Played by Great Hun-
garian Pianist.

WILLIAM STICKLES INTERVIEWED

For many years I have been the Boswell to a number of financial Johnsons of this country. In other words I have interviewed successful men, reporting their early struggles, or prevarications thereon, and giving publicity to many terse and contradictory Keys to Success.

But this is my debut in the MUSICAL COURIER. I was asked to interview William Stickles, vocal teacher and composer, on his new sacred song, In His Steps, to find out how he did it. Hence I journeyed to Carnegie Hall with fear and trembling. I had wormed my way into this literary end of the music profession in search of honesty, and now it was to be put to the test.

Mr. Stickles told me that musicians, artists, teachers, and even publishers and everyone who hoped to be successful in the field of music, must be honest. His earnestness in expressing himself seemed to voice this opinion as of the entire trade, and in addition he proved it. He showed me that it was impossible to bluff with music. That it was not like any other business wherein one might fool another, or put a slippery deal over on a small group, or use "pull" to secure advancement, because in music there was always a larger number to convince, and in rare cases where "pull" might vaguely be possible there was still and always the great audience—the public. I learned that success in music meant only ability, and that bluff could never lead to anything but eventual, if not immediate, exposure and defeat.

Mr. Stickles, who is a Syracuse University graduate and considerably young in years for his wealth of experience, explained to me the many and varied steps of vocal cultivation, from the original careful diagnosis and classification of a voice down, or rather up, through the complete training and sustaining of its natural qualities. He discussed voice methods and, with the quick strokes of a specialist, showed the dangers of single methods as well as the wisdom and necessity of a different method for each voice, depending upon its nature and faults. Evidently Mr. Stickles' own training and wide experience have stood him in good stead. His many years in Florence, Italy, as assistant to Maestro di Canto Isidore Braggiotti gave him a splendid early field for observation and study, whereas later years as assistant solo repetiteur at the Hof Theater, Munich, Germany, afforded the opportunity of comparing and wisely applying the best voice training methods of Europe and those studied at the Utica Conservatory and Syracuse University.

We discussed vocal teachers and the plan to compel all members of the profession to qualify for a license, but unfortunately this part of our interview was declared—in secret session. Personally the license plan would be acceptable to Mr. Stickles. It would, in a way, put official approval and verification on the many years of study and training by which he has prepared himself for this work, but he would prefer not to go on record as either for or against it because of his personal relation to the final outcome. As to the great cry that there are thousands of fraudulent teachers charging exorbitant fees and ruining voices, Mr. Stickles summed up this situation with as fair and generous an attitude as I have ever heard expressed on the subject.

"I firmly believe," he said, "that there is not a vocal teacher in the country who is not serious in his or her desire to add materially to our great wealth of musical expression. By that I mean that I cannot conceive of anyone becoming a vocal teacher who does not, in a very short time at least, become infected with the great spirit back of this profession—the desire to help build and mould and produce a great voice.

"Vocal teachers are quite similar to doctors, and a doctor, no matter how unskilled, would never deliberately kill a patient nor would he deprive a patient of the chance to regain perfect health because of his charges. In our work just as in the medical profession there are general practitioners and there are specialists. Each year an increasing



WILLIAM STICKLES

number of this latter branch are sharing their experiences and training methods by lecturing as guest teachers at the larger conservatories, and by contributing signed articles to the better musical papers. It is this spirit, which is steadily increasing, which is bound to improve and materially elevate the general high standing of America's vocal teachers."

At this point Mr. Stickles was called to the telephone but he left me to roam at will in a studio of many and varied interests, high up in the top of Carnegie Hall with windows that command views of three distinct phases of the greatest metropolis, where the eye found visual contrasts of life and beauty so similar to the shadings and melting changes which have crept into this composer's music.

While meandering about the place I came upon many famous names and faces that were framed in a procession around the walls. Some were from pupils who had gone on to successful careers and others from artists with appreciation and comment for certain songs of Mr. Stickles' which they had used with brilliant results. I came upon a picture of Florence Easton of the Metropolitan for whom I myself have such unbounded enthusiasm and I read with pleasure the note with which it was appended: "I have sung Who Knows a great deal and it always makes a success. I enjoy singing it and I think it is one of the best American songs I have sung in a long time. I hope that you will write many more like it. Sincerely, Florence Easton."

Mr. Stickles returned and mentioned that it was one of his publishers who called to tell him that the latest MUSICAL COURIER contained a review of his new sacred song, In His Steps, and that the music critic spoke of it as "a rousing fine number, whole-hearted, devotional and suitable for both concert and church."

This reminded me of my instructions, "Find out how he did it"—so I asked, "How do you do it, Mr. Stickles? I mean, how do you compose with such consistent success and how did you write this latest In His Steps, which has become a 'Best Seller'?"

"In other words," said Mr. Stickles, "you want to start a collection of Keys to Success in Music?"

I confessed my diabolical purpose and explained the evil influence under which I had labored so long.

Mr. Stickles refused to be trapped. Unlike the financial geniuses whom I have aided and abetted in their eagerness to give advice to the youth of America, Mr. Stickles believes that youth (particularly the future vocal teachers and composers of this country) is better off to work out its own salvation and that "ways to succeed" are only of value when conscious effort has been expended in the course of discovery. Hence free advice is not a part of this interview nor of Mr. Stickles' natural inclinations.

However, he did give me his own opinion as to why certain songs sell in quantities, and since that opinion is of such sincerity of purpose and such clarity of expression I am hoping that composers will read at least this part of my interview and lend further discussion to this subject on the pages of MUSICAL COURIER.

To quote Mr. Stickles word for word, he said: "A suc-

cessful song must be a vocal melody that sings, and not an instrumental number with words tacked on which must be sung." From this recipe it seems evident that Mr. Stickles, himself, composes by combining an artistic musical sense with a positive understanding of that delicate instrument—the throat. It is the vocal teacher rightfully and successfully writing for the voice just as the engineer is able to build a fine bridge because of his appreciation of the technical requirements. A splendid illustration of this was supplied when Mr. Stickles told me the story back of his song, In His Steps.

It so happened that a member of the staff of R. L. Huntzinger, Inc., was commissioned to write a song poem which should contain the complete message of the book, In His Steps, written by Dr. Charles M. Sheldon, editor of the Christian Herald. A motion picture of this book, which has sold over 22,000,000 copies, is now being put into production by interest identified with some of the finest achievements of the screen, and a song, to be composed by Mr. Stickles and written especially for the picture, was ordered.

The first step in this work was naturally for the lyric writer to collect the powerful challenge of the book into well-rounded rhythmic stanzas, but from then on to the completion of the song both Mr. Stickles and Mr. Speidell, the lyric writer, worked together. The message of the words, its introduction, progression and conclusion were carefully considered, and the singing quality of each word was the final basis of its inclusion in the poem. Then with this task accomplished Mr. Stickles made his setting by the direct translation into music of the thought as it unfolds in the words. In this way the accompaniment, when played, suggests the words, just as each word suggested to Mr. Stickles its corresponding musical treatment.

In His Steps is a successful sacred song both musically and commercially, and when such sincerity of purpose and such careful attention to the detail are considered, the result is not surprising. Mr. Stickles has unquestioned genius, but, in addition, his songs are the result of honest, conscientious musicianship.

Before I met Mr. Stickles I knew of him as a vocal teacher whom I had heard praised, and as the composer of such well known songs as The Voice of the Infinite, Who Knows, Expectancy, My Soul is Athirst for God, Mither Heart, Samoan Love Songs, The Wage of the Fighting Men and many others. I had envied Mr. Stickles as well as all others who so evidently were gifted with a talent that produced success. Mr. Stickles has proved to me that it is sincerity of concentration and hard work which produce good results, and I am convinced now that of such is genius, that genius is nothing other than the ability to concentrate with purpose, and the will to work hard. F. S.

Calvin Cox Singers Active

Mabel Zockler, soprano, has been engaged as soprano soloist at the Marcy Avenue Baptist Church, Brooklyn. Some of her recent bookings include February 15, Fuller School for Girls, Ossining; 25, National Arts Club; March 8, Salmagundi Club; 16, Smith College Club; 23, Association of American Pen Women; April 3, Contemporary Women's Club, Brooklyn; 20, Clinton Avenue Congregational Church, Brooklyn. On May 22 Miss Zockler gave a recital in Utica, N. Y. At the last artists' audition by the presentation committee of the New York State Federation of Music Clubs, held at the Hotel Plaza, a committee of five judges gave highest grade to Miss Zockler.

Gertrude Holmgren is contralto soloist at the Judson Memorial Church, New York. February 22 she sang at the annual concert at the Welsh Congregational Church.

Josephine Dameron, soprano, gave a concert for the Board of Education at Wadleigh High School, New York, on March 14. Mary McLean broadcasted programs for WOR on April 16 and 22. Robert Dynes is bass soloist at the First Congregational Church in Hackensack, N. J. March 10 he sang Maunder's Pardon, Penitence and Peace at All Souls Church, Nutley, N. J. Virginia Sledge has been given the position of soprano soloist at the Salem Baptist Church, New Rochelle.

Stratton Popular at Nashua Festival

Charles Stratton, the tenor, was booked to sing at the Nashua, N. H., Spring Festival on May 15 and 16, when Saint-Saëns' Samson and Delilah was given under the direction of E. G. Hood. This was Mr. Stratton's sixth consecutive festival in Nashua in three years.

P. STASSÉVITCH

Violinist

will conduct his violin classes in
New York City throughout
the summer.

310 WEST 97TH STREET
Riverside 5004

FREDERIC WARREN

TEACHER OF SINGING

New York Summer Session

JUNE—JULY—AUGUST

Private lessons and Class lessons.

Conferences and Lectures on

1. Elements of Tone Production.
2. Diction and Style.
3. Causes of Vocal Fatigue.

Presenting varied and ample materials for both Singers and Teachers

Applications Now to

370 Central Park West (97 Street), New York City.

Tel. Riverside 0136

MEMPHIS, FOR FIRST TIME, HEARS SCHIPA IN CONCERT

Beethoven Club Musically Active—Elman Gives Concert—
Notes

Memphis, Tenn., May 7.—The Cortese Brothers closed an interesting series of recitals recently at the Lyric Theater when they presented Tito Schipa, lyric tenor of the Chicago Civic Opera, for the first time in Memphis. He received such an ovation that he will doubtless return next season. He revealed himself at once as a singer of fine understanding, and was recalled after each number, generously responding, the audience refusing to leave until three extra numbers were given.

ORGAN RECITAL AT SCOTTISH RITE CATHEDRAL.

A thoroughly delightful recital was given at the Scottish Rite Cathedral Friday evening under the auspices of the Beethoven Club. The program was arranged by Mrs. William J. Meyer, chairman of organ recitals for the season, many of the prominent organists of the city participating, including Mrs. William J. Meyer, Barbara Singer and Enoch Walton. The assisting soloists were Mrs. Charles Watson, soprano, who sang Chanson Norvegienne, Fourdrain, and Rain, Curran. Mrs. Watson was received with enthusiasm, as she always is, and responded to an encore. Hugh Sandidge, tenor, sang Celeste Aida, also an encore. A quartet composed of Mrs. Claude Tully, soprano; Elsa Gerber, contralto; Heber Moss, tenor, and Richard Martin, baritone, gave the quartet from Rigoletto and the Good Night quartet from Martha.

MEETING IN NEW BEETHOVEN CLUB HOME.

Officers and members of the State Board of Federation Music Clubs held the annual meeting at the new home of the Beethoven Club, 217 North Waldran Boulevard, on April 10, Mrs. J. F. Hill presiding.

ELMAN RETURNS FOR SECOND TIME.

Mischa Elman, violinist, was presented, for the second time, under the auspices of the Cortese Brothers at the Lyric Theater the latter part of March, assisted by Josef Bonime, accompanist. His program included works of Handel, Lalo, Mozart-Friedberg, Beethoven-Elman, Chopin-Wilhelmj, Loesser, Rimsky-Korsakoff-Franko, and Sarasate. Numerous recalls were given.

NOTES.

Music in the Protestant and Catholic churches in celebration of Easter was unusually beautiful this year. Calvary Church Choir, under the direction of Adolph Steuterman, organist, was assisted by local artists, including Dorothy Friedel, St. Peter's Choir, Joseph Cortese, violinist and director, Patrick O'Sullivan, organist, was augmented by many of the city's best soloists, including Mrs. Claude Tully, soprano, and others.

The regular monthly free matinee recital of the Beethoven Club was given at the Goodwyn Institute Saturday afternoon, several of the club's young artist members appearing on the program, including Josephine Hyde, harpist, who made a pleasing picture, showing no trace of inexperience

and playing remarkably well her two numbers by Hasselmans and Moszkowski. Maud Walker, pianist, one of the talented young members, gave a creditable account of herself in two selections by La Forge and Saint-Saëns. Agnes Freutel, who also comes under the same head, sang a group of interesting songs, as did Helen Hamilton, soprano. Liszt's Concerto Pathétique (two pianos) was given praiseworthy interpretation by Mrs. W. J. Hon, Theodor Bohlmann at the second piano. A Grieg sonata for violin and piano, played by Dave Love, violinist, and Prof. J. G. Gerbig, closed the program. Meses. Frank Sturm and Nell Murphy were the accompanists for the afternoon.

Mary Bollong Chapman presented Virginia Martin, child-pianist in the new Beethoven Club Home, assisted by other pupils from her class and the ninth grade French class from Miss Hutcheson's School.

Another of Mrs. Chapman's delightful Salon Musicales was given in the home of Mr. and Mrs. Lucian Oates recently.

Theodor Bohlmann presented Mrs. W. J. Hon, artist pupil, in a pianoforte recital, at the studios of the Bohlmann School of Music, on March 25. J. V. D.

Sara Newell at La Forge-Berumen Studios

Ernesto Berumen presented Sara Newell, a talented young pianist, in recital at the La Forge-Berumen studios, May 8. Her program was as follows: Impromptu in B flat major, Schubert; Valse Oubliée and etude de Concert in D flat major, Liszt; Ballade in F minor, three etudes and scherzo in C sharp minor, Chopin; two Arabesques, Debussy; prelude in E flat minor, Rachmaninoff; The Lark, Glinka-Balakireff; Cracovienne Fantastique, Paderewski.

Miss Newell's rendition of the various numbers disclosed an excellent technical equipment and good musicianship. She also had a firm, mellow tone, admirable rhythmic sense and expressive coloring, and in the larger numbers, such as the Chopin ballade and the scherzo, she revealed a musical grasp of the contents. A large audience listened with appreciative interest, and its enthusiastic applause brought several encores.

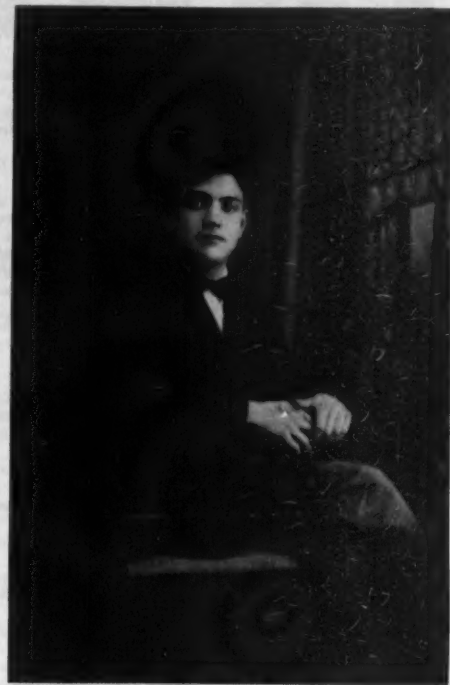
Marie Zendt Sings Witmark Song

Marie Sidenius Zendt, who has been touring the Pacific Coast, has enjoyed successful recitals at Los Angeles, Coronado Beach, San Francisco, Tacoma, Billings, and various other places, and on every program she has either programmed or used for an encore Keith Elliot's Spring's a Lovable Ladye, a song which always brings encores.

Joseph Malkin Settles in New York

A valuable addition to the residing artists of reputation is Joseph Malkin. He toured America two consecutive seasons, and has played over two hundred concerts, creating a real sensation wherever he played. However, he is known not only as a cellist but also as a pedagogue. Before coming to America, he was the head of the cello department of the Stern Conservatory of Music in Berlin. Most of his pupils occupy at present very enviable positions. Joseph

HOW THEY LOOKED THEN—



ERNESTO BERUMEN.

This youthful likeness of the young pianist was taken in Mexico twelve years ago. The artist was then a student at the Leipzig Conservatory and was spending his summer vacation with his family in his home city. A few years after that, Mr. Berumen arrived in this country, where he has made his home ever since. (Gonzalez photo)

Malkin has decided to make New York his home, and will teach at the Malkin Conservatory of Music, 131 West 122 street, beginning September 15, and will also be in charge of the orchestra and ensemble classes. In view of the popularity of this artist, a big demand on his instruction is expected.

MARIO CHAMLEE

Tenor
of the Metropolitan Opera
Sings
"OUT OF THE DUSK TO YOU" AND
"MOON DREAM SHORE"
— Hear His Brunswick Record No 15071 —

Out Of The Dusk To You

Words by
Arthur Lamb
Music by
Dorothy Lee



Moon Dream Shore

Words by
Gretchen Dick
Music by
Eugene Lockhart



Each Song Published in Three Keys — with Violin and Cello Obligato

Visit Our New York Office at 158-160 West 45th St. (Just a Door from Broadway) and Have These Songs Played For You. Also Other Desirable Songs For Your Program.

The Arcade
Cleveland Ohio

Sam Fox



Pub. Co.

158-160 W. 45th St.
New York, N.Y.

NEW BRUNSWICK ACTIVE IN CELEBRATING MUSIC WEEK

Music Memory Contest Given—Orchestra Concert Pleases—
Fontana and Carreras in Joint Recital—Other Events

New Brunswick, N. J., May 15.—The week beginning May 4 and ending May 11 was appointed Music Week by John J. Morrison, mayor of this city, and many events of musical interest took place. The first concert introduced the New Brunswick Symphony Orchestra, J. Earle Newton, conductor, at the Keith State Theater, in a matinee performance. Eric V. Goodwin, bass-baritone, was the assisting artist.

Monday was given over to special music programs in the public schools.

Tuesday evening was "Local Artists' Night" at the Y.M.H.A. Auditorium. Those participating were the Misses Garretson and Wilbur, Muriel Holmes, Mary Schenck, Messrs. Fisher and Goodwin, Frank Hart, George Hart, Howard Talley, J. Earle Newton and Eric V. Goodwin. The accompanists were Howard Talley, Marguerite Johnson, Loyal Blaine and Mrs. John W. Durham.

An organ recital at the First Presbyterian Church took place at noon on Wednesday, given by the organist, George E. Christ.

On Thursday evening the Junior High School entered in a music memory contest in which there were sixty-four participants. Mathilda Meyerson took first prize. An hour later, Rose Morgan of Columbia University, New York City, gave a lecture and song recital at the school.

George W. Nuttman gave another organ recital at noon on Friday. In the evening a joint recital took place at Rutgers College, by Edoardo Ferrari Fontana, tenor, and Maria Carreras, pianist.

Saturday was designated "Music Dealers' Day" when special features were displayed at local music stores.

The final event of the week took place on Sunday afternoon when a massed band concert was given at Antilles Field.

To Ethel B. Skarvan, chairman, and Ruth H. Durham, secretary, must the credit of the success of this event be awarded. Other members who took active part were Eric V. Goodwin, chairman of the program committee; Joseph H. Porter, treasurer of the Week; J. Earle Newton, George W. Nuttman, and Herman Boltin. L. L. I.

Praise for Seismit-Doda's Querida

Many letters of congratulation have been received by A. Seismit-Doda, the vocal instructor and composer, for his song, Querida (My Darling). One of the most recent letters is from Ambrose Wyrick, the well known concert tenor, who writes:

My dear Maestro:
Copy in C minor of Querida received today, and I am delighted. I believe this is one of the best songs of its kind that has ever come to my notice, and I can assure you I will use it wherever possible. Any other of your songs that you may wish to send me will be received with pleasure.

(Signed) AMBROSE WYRICK.

Lemuel Kilby, baritone, broadcasted Querida from WEAf on April 21 and was highly praised for his rendition.

Elshuco Trio to Play Brahms Cycle

In place of their customary shorter series of subscription concerts in New York, the Elshuco Trio will present in Aeolian Hall during the season of 1924-1925 a complete cycle of the chamber music of Johannes Brahms in eight concerts. The Elshuco Trio, in order to carry out this plan, has enlisted the co-operation of the Festival Quartet of South Mountain, a quartet which was organized by Mrs. F. S. Coolidge exclusively in connection with the annual Festival of Chamber Music at Pittsfield, Mass. The Festival Quartet will participate in the performance of the Brahms

Cycle by special permission of Mrs. Coolidge. The assistance of other artists will be announced later.

The Elshuco Trio consists of well known artists, each a musician of the highest order: William Kroll, violinist; Willem Willeke, cellist and founder of the ensemble; Aurelio Gorni, pianist.

Many have wondered about the origin of the trio's name. Elshuco is an acronym on the name of Elizabeth Shurtleff Coolidge, and was chosen by Mr. Willeke in recognition of Mrs. Coolidge's great interest and aid in the cause of chamber music. The organization has devoted its efforts to the best in chamber music and has appeared with decided success in the principal cities of United States and Canada. Everywhere it has received the highest tributes of praise from the press and public.

Toscha Seidel to Tour Europe Next Season

Toscha Seidel will leave New York for Europe on the S.S. Majestic, June 28. Together with his mother and brother, he will stop at Cherbourg and then go direct to



TOSCHA SEIDEL

St. Moritz, Switzerland, for a three weeks' rest, after which the party goes to Normandy for rest and recreation.

Mr. Seidel will play in Europe during the entire season 1924-25. His first appearance in concert next season is in Christiania on September 3.

Following this he will tour throughout Norway, Sweden and Denmark, and later he will play in London, where he has already been engaged as soloist with the Queen's Hall Orchestra under Sir Henry Wood. He will also appear in several recitals in London and go on tour throughout the British Provinces. He will then go to France, playing exclusively in Paris. He is also booked for appearances in Germany, Austria and Holland.

Mr. Seidel returns to America in the early fall of 1925, when he will again be heard in New York and in many of the leading cities of the United States.

Jean Skrobisch Pupils in Recital

Jean Skrobisch, New York vocal teacher, presented four pupils in recital on May 18, at the Vanderbilt Theater. Those who appeared were: Wanda Lehrmann, mezzo-soprano; Cecilia Ostermann, contralto; Herman Bailen and Bernard Chalk, baritones.

With the exception of Mr. Bailen, who, before coming to Mr. Skrobisch for final vocal tuition, studied with various other teachers, the other three singers received their entire vocal training from Mr. Skrobisch, and all revealed in their work very good results. The program was one of unusual merit.

Mr. Bailen opened with a group of five German songs—In the Churchyard, Brahms; Schubert's Watercourse, and The Organ Grinder; The Lonesome Mother, and The Two Grenadiers, Schumann. His other group, which closed the program, contained: The Child, Paschelow; The Asra, Rubinstein; Song of an Old Man, Moussorgsky, and The Song of the Volga Boatmen, Chaliapin-Koeneman. He sang with marked intelligence. Miss Lehrmann, who studied with Mr. Skrobisch (her only teacher) for one year, made a decidedly favorable impression, singing as her opening group: With Eyes So Blue and Tender, Strauss; None But the Lonely Heart, Tchaikowsky, and The Vain Suit, Brahms; and later gave Mon coeur s'ouvre à ta voix, from Samson et Delilah, Saint-Saëns. Bernard Chalk, another pupil who enjoyed the benefits of Mr. Skrobisch's teaching for one year, sang charmingly three English songs—For All Eternity, Mascheroni; The Pilot, Protheroe, and Ballard, Lichina; later he gave an aria from Verdi's Otello.

Miss Ostermann, pupil of Mr. Skrobisch for the past two years, also won the applause of the interested audience by her work, singing a group of four English songs—The Rosary, Nevin; Goodbye Said the Blackbird, Gehl; Sing Me to Sleep, Greene; and The Blind Ploughman, Clark. Her second group contained Evening Rest, Elsenheimer; Erda's Warning, from Das Rheingold, Wagner; and The Young Nun, Schubert. Both Miss Lehrmann, and Miss Ostermann received many elaborate floral tributes. Each of the four singers found it necessary to give two encores.

Dr. N. J. Elsenheimer, who played unusually fine piano accompaniments, materially benefited the singers in the rendition of their various numbers. A word of especial praise is due Mr. Skrobisch for the excellent training of these four singers.

Vladimir Graffman Pupils in Recital

Twelve pupils of Vladimir Graffman participated in a recital at Steinway Hall, Sunday afternoon, May 18: Benjamin Debowsky, Bessie Aronow, Samuel Nowick, Beatrice Matava, Walter Bray, Abe Zifkin, Lillian Rosenfield, Harry Brown, William Mais, Joseph Gingold, Thelma Rawson and Sadie Schwartz. The program included movements from concertos by Nardini, Viotti, Wieniawski, Bruch and Lalo, and numbers by Dancla, Pergolesi, Rameau, Corelli, Viextemps, Vitali-Auer and others. The performers ranged in age from five to twenty or thereabouts, and all played in a manner that revealed excellent instruction as well as some fine natural talent. All seemed to have flexible bowing, a facile and accurate left-hand technique, good tone and a good idea of style. Among the more advanced players who deserve particular mention for their technical skill and strong musical feeling were Abe Zifkin (about nine years old), Harry Brown and Sadie Schwartz (about fifteen or sixteen). The latter was the gold medal winner in the Music Week contest and there is no mistaking here a pronounced musical talent that has already been excellently developed. She played the first, fourth and fifth movements of the Lalo Symphony Espagnole with a smoothness of execution, beauty of tone, musical accent and rhythm, polish of style and interpretation that would have done credit to a more mature artist. Much may be expected from her in the future.

Diana Graffman played artistic accompaniments.

Washington Heights Musical Club Active

The activities of the Washington Heights Musical Club continue long after the nominal end of the season, thanks to the enthusiasm of Miss Cathcart, its energetic and idealistic founder-president, and of the individual members of the club.

On May 13 there was a recital by Alice Ives Jones, violinist, assisted by Evalyn Crawford, pianist. These artists gave a program of three sonatas: Mozart in A major, No. 17; Sinding in A minor, op. 10, and Cesar Franck in A major—a classic program much to be commended. May 6 was the date of a joint recital by Hettie Harris, coloratura soprano, and Florence Bennett, pianist, Bertha Dewey playing the accompaniments for Miss Harris, who gave a number of songs and arias, including a group of Americans. Miss Bennett played a Chopin group and pieces by Debussy, Young and Arensky.

Robert Lowrey played for the Junior Branch on Saturday afternoon, May 10, and Astrid Fjelde, soprano, gave an intimate recital, May 18.

Activities of Jeannette Vreeland

Jeannette Vreeland was one of the soloists at the performance of the Beethoven Ninth Symphony given on April 23 by the Cleveland Orchestra and the Oberlin Musical Union in Cleveland. The Cleveland Times said: "The lovely soprano of Miss Vreeland was the outstanding feature of the ensemble."

After Miss Vreeland's appearance as soloist with the Troy Vocal Society in Troy on April 30, the following appeared in the Troy Times: "Miss Vreeland, a soprano with a gracious presence, soon had the audience responsive to her every tone. Her program was comprehensive, and she generously answered the many recalls. The concert closed with rapturous applause over her full-throated rendition of Herbert's Italian Street Song with choral accompaniment."

Miss Vreeland had a busy seven days the week of May 5, appearing in four cities during that period, in Ridgewood, N. J.; Port Chester, N. Y.; Providence, R. I., and Boston, Mass.

Sundelius' Range "Almost Startling"

"Her voice has a range that is almost startling, and her singing is always delightful." The foregoing, from the North Adams Evening Transcript, indicates that Marie Sundelius' recent appearance in the Massachusetts city was highly successful.

PAPALARDO

SUMMER MASTER CLASS

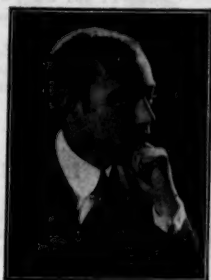


Photo by Harris & Ewing

IN
**Tone Production,
Operatic Coaching**
AND
Style in Singing
PROFESSIONAL RATES for
SINGERS and TEACHERS

All Students Under Maestro Papalardo's
Personal Direction.

STUDIOS
315 WEST 98th STREET, NEW YORK
Telephones: - Riverside 1669 - Marble 1573



LEVITZKI

Closes another season of triumphs from Coast to Coast and from Canada to Cuba

COMMENTS OF SOME OF THE LARGER CITIES ALONG THE ROUTE OF SEASON 1923-1924

He plays with a quiet perfection and an intrinsic seriousness. His playing, indeed, whether it be in a heavy, light or purely gay vein, seems to be a perpetual hymn to music.—*Pittsburgh Chronicle-Telegraph*, Nov. 3, 1923.

He has what many pianists lack—versatility of expression. Beethoven he plays with breadth, understanding; Chopin with grace, elegance, charm; Schumann with subtlety, delicacy and fidelity to the unusual and fascinating; while his Liszt is superb, not only outstanding technically, but eloquent, powerful, dominating.—*Philadelphia Record*, Nov. 4, 1923.

Levitzki is one of the few who can make the piano sing.—*Philadelphia Enquirer*, Nov. 4, 1923.

A truly great artist—a master. No artist appearing here this season has been so appreciated.—*Peoria Journal*, Nov. 14, 1923.

Sometimes it seemed as if the gossamer shimmering of tone could have no connection with a machine of hammers and strings.—*St. Louis Globe-Democrat*, Nov. 16, 1923.

Mr. Levitzki's playing is like a crystal through which flow a hundred tints and shadings.—*Des Moines Register*, Nov. 20, 1923.

Debussy's "Girl with the Flaxen Hair" became a very attractive maiden through Mr. Levitzki's portrayal; in fact, the girl was the most fascinating of all girls that have come before us through the medium of this bit of descriptive music.—*Minneapolis Tribune*, Nov. 22, 1923.

His perfect clarity of phrasing and a solid rhythm combined to give forth a performance worth remembering.—*Syracuse Post-Standard*, Nov. 27, 1923.

He succeeded brilliantly in making the evening a memorable one for a large and demonstrative audience.—*New York World*, Dec. 5, 1923.

Possessing the fire, vigor and passion of youth, an intense musical nature and a technique that at times inevitably calls forth the term "superb," Mischa Levitzki proved irresistible to the large audience which heard him.—*Montreal Gazette*, Dec. 7, 1923.

He has not only the unerring instinct for music, but also the logical brain which coordinates the utmost complexity into firm unity. As for fingers, they are simply astonishing even in these days. Levitzki is one of the chosen few.—*Chicago Post*, Dec. 10, 1923.

Levitzki is at all times the artist and the complete master of the keyboard.—*Springfield News*, Dec. 12, 1923.

Levitzki is a veritable virtuoso of the keyboard. His tone is pure, brilliant, mellow, exquisite and caressing. The audience applauded him with enthusiasm.—*Heraldo de Cuba*, Jan. 3, 1924.

Levitzki astonished us with his Tchaikowsky that perhaps by affinity of race he has mastered like none other of the great players we have heard before. Levitzki triumphed completely.—*Diario de la Marina, Havana*, Jan. 3, 1924.

His performance here was one of the most brilliant piano recitals ever heard in Alabama—and all the greatest players of the world have been heard in this state at the height of their career.—*Montgomery Advertiser*, Jan. 12, 1924.

Mischa Levitzki will be long remembered by those who heard him on Sunday.—*Charleston Post*, Jan. 14, 1924.

Levitzki was exquisite.—*Fort Wayne News*, Jan. 17, 1924.

From start to finish he played with a beauty of tone not to be surpassed by any player now in his field.—*New York Herald*, Jan. 20, 1924.

His own little valse is an enchanting fairy-like thing, full of grace and tenderness, and was played most exquisitely.—*The Daily Oklahoman*, Jan. 26, 1924.

He played Chopin with a poetic mysticism that comes only through spiritual insight into the great tone-poet's soul.—*Salt Lake City Tribune*, Feb. 5, 1924.

Never have I heard a pianist who imparted more pleasurable variety to his playing.—*Seattle Post-Intelligencer*, Feb. 19, 1924.

It was a noteworthy recital and will stand among the memorable events of the present musical season.—*Vancouver Daily Province*, Feb. 20, 1924.

Probably no Tacoma audience has ever been as wholly swept from its feet as was that which heard Mischa Levitzki last night.—*Tacoma Ledger*, Feb. 26, 1924.

The tempo developed was an amazing example of this young man's prowess.—*New York Tribune*, March 24, 1924.

He has the power to secure a tone of such haunting beauty that one reluctantly allows it to fade to a memory.—*New York American*, April 5, 1924.

Levitzki emphasized his reputation as a marvellous technician and displayed a versatility of interpretation and a depth of feeling that brought the longest applause of the evening.—*Newark Ledger*, May 7, 1924.

Season 1924-1925

AVAILABLE FOR A LIMITED TOUR ONLY

Exclusive Management:

DANIEL MAYER, Aeolian Hall, New York

Steinway Piano

Columbia Records

Ampico Rolls

GERALD MAAS BEGAN STUDY OF CELLO AT AGE OF SIX

Has Frequently Played at Court—Toured Abroad and in America—His Teaching Principles Elucidated in His Cello Works

Gerald Maas was born into a musical home. His father was a gifted amateur and organized a string quartet, which played weekly at his house. The cellist of this organization had a Bergonzi cello and at an early age young Gerald was completely enamored of its luscious tone. At the age of six years, he began the study of the cello, under his mother's supervision. He played merely for the love of the music he could evoke from the instrument until he was about thirteen years old. Then Pablo Casals chanced to visit the Maas home. He heard the boy and advised that he be trained for professional appearances.

Young Maas was sent to Professor Loeb at the Paris Conservatoire, who advised private study for a year before application for one of the coveted places at the Paris Conservatoire. When the time for the test came, forty-seven cellists applied for the one vacancy. Gerald Maas, then but fifteen years old, was the winner.

Mr. Maas tells a rather amusing story of an experience during his student days at the Paris Conservatoire which shows that Debussy was not always appreciated as he has come to be. Four students, Maas among them, were rehearsing a Debussy string quartet one afternoon while a crowd was passing in the street area outside the open window. Soon the players were interrupted with cries beseeching them to "tune up," "play on the pitch," etc., despite the fact that the music was being played quite accurately in all respects. This was in 1905. Now Debussy is considered a classic.

APPOINTED CELLO SOLOIST OF KAIM ORCHESTRA.

When Maas was nineteen years of age he was appointed cello-soloist of the Kaim Orchestra at Munich. Here he became director of the chamber music programs for the festivals, where he met Saint-Saëns. Maas played Saint-Saëns' second sonata with the composer as co-artist and a friendship sprang up between them. Saint-Saëns was deeply and intelligently interested in geology and astronomy and Mr. Maas says that in showing him the collections at Munich, he was amazed at the French composer's intimate knowledge of all he saw. Saint-Saëns was a great improviser. On one occasion when Maas was tuning his cello, Saint-Saëns seated himself at the piano and taking the fifths from the cello as a theme developed from them what Mr. Maas says was a masterly composition. Mr. Maas urged Saint-Saëns to write a third cello concerto but the composer said the technique of the cello bothered him. He remarked, "I can write an opera in fifteen days but it takes me three months to write a cello concerto."

PLAYS AT COURT.

During his days at Munich Mr. Maas frequently played at the court of Prince Ruprecht. Many royalties were proficient musicians and among them Prince Ferdinand of Bavaria was especially adept as a violinist and often played in the Kaim Orchestra. In one concert Raoul Pugno, the noted French pianist, was soloist. After he finished his concerto, Pugno went quickly to the desk of the first violin and warmly congratulated him as "concertmaster" on the accompaniment furnished. Mr. Maas, feeling sure Pugno did not know Prince Ferdinand, rushed to Pugno and said: "You are making a mistake. That is Prince Ferdinand." But Pugno laughed and said, "Of course I know the Prince and his remarkable abilities. I have heard him many times." And he again renewed his compliments to Prince Ferdinand. But later Pugno said to Mr. Maas: "My boy, I did not know the Prince at all. I thought it was your concertmaster. But didn't I get out of it finely?"

WINS SUCCESS IN AMERICA.

Following his appointment as solo-cellist of the Kaim Orchestra, Mr. Maas began tours which took him to Berlin, London, etc., and gained him such a reputation that he succeeded Alwin Schroeder and Hugo Becker as head teacher of the cello in the Frankfurt Conservatory. Soon he became cellist of the Rebner Quartet and then was brought to this country as cellist of the Letz Quartet, which position he held for three years.

Mr. Maas has appeared successfully in many cities, such as Syracuse, Buffalo, Rochester, N. Y.; Washington, D. C.; Erie, Pa.; Stamford, Conn.; Detroit, Mich., etc., and this spring, March 11, he gave a very successful recital at Aeolian Hall in New York. During the coming season he will be heard exclusively as soloist under the management of Annie Friedberg. Many dates are already booked and he expects to have a tour through Canada and the West.

Besides concertizing Mr. Maas will devote part of his time to teaching, according to the principles elucidated in his cello work, *Finger Exercises and Scale Studies*, published by G. Schirmer, and *Practical Cello Exercises*, to be published also by Schirmer.

Paula Pardee Presents Pupils

On Saturday evening, May 17, at Steinway Hall, New York, Paula Pardee presented some of her pupils in an interesting piano recital. Among those who appeared were Joseph Turpisch, Ruth Schiemann, Fannie Spina, Dorothy Pouch, Annabelle Ott, Marion Jones, Sadie Spina, Dora Katzoff, Dorothy Delson, Ida Kreshefsky and Raymond

Burrows. All of the performers showed careful and sound training. Miss Pardee is an artist-pupil of Ethel Leginska.

On May 3, she presented her pupils in another recital at Rose Bank, S. I., those appearing being Adriane Russo, Margaret Comtois, Victoria Pardee, her five year old sister, Thomas Comtois, Elizabeth Boone, Thurlow Comtois, Fannie Spina, Dorothy Pouch, Ruth Schiemann, Annabelle Ott, Sadie Spina, Joseph Turpisch and Dorothy Delson.

Lovette Pupils in New York Recital

Artist-students from the Lovette School of Music in Washington, D. C. (Thomas Lovette, pianist-director, and Eva Whitford Lovette, instructor of voice), were heard in recital at Carnegie Chamber Music Hall, May 14. Three pianists and two vocalists presented a fine program. Gladys Hillyer was heard in a Beethoven sonata, a Chopin nocturne, and Saint-Saëns' *Etude en forme de Valse*. She displayed a pleasingly full and firm tone and obtained power without apparent effort and without forcing. Her technical facility was remarkable. She also had a wide range of dynamics. The Saint-Saëns number was a technical test which the young artist met admirably, playing it with excellent style also. Two Chopin preludes were given as an encore. Mary Ruth Matthews also found favor in her musically renditions of *Romance* (Sibelius), *Arabesque* (Debussy) and the *Chopin A flat polonaise*, with La Forge's *Romance* as an encore. The polonaise was executed with technical fluency, power and brilliancy. The third pianist, Bertha Thompson Nelson, likewise showed many commendable qualities. A MacDowell prelude, Dohnanyi's *Tollgesellschaft* and a Liszt rhapsody served to reveal technical skill, depth of tone and musical feeling. All three of the pianists obtained effective results with little apparent effort, played with assurance, good command of the instrument and admirable style.

The vocalists also were enjoyable and showed a pleasing finish of style. Edythe Crowder displayed a very clear soprano voice of ample power and evenness, and of good range, in *Lasciatemi Morire* (Monteverdi), the *One Fine Day* aria from *Madame Butterfly* (Puccini) and *Rhapsodie* (Claude Warford). Miss Crowder was equally successful in sustained, legato passages and in high, clear staccato work. Fanny Gluckstein sang the *Romance* and scene from



*"She has personality plus
a beautiful voice, of wide
range, that she uses with
consummate skill. She
pleases immensely."*

The Watsonville (Cal.) Evening Pajorian
said the above about May Peterson,
soprano, formerly Opera Comique and
Metropolitan Opera Company.

Management: HAENSEL & JONES
Aeolian Hall, New York
Mason & Homin Piano Used Aeolian-Vocalion Records

Cavalleria Rusticana, *Chanson Norvegienne* (Fourdrain) and *The Nightingale* (Ward-Stephens), revealing also a soprano voice of strength and clarity. Her interpretation of each song was effective.

The audience received all of the artists with enthusiasm. Mr. Lovette has opened studios in New York at Carnegie Hall and will conduct a special summer course here for advanced students, artists and teachers.

Notable Two-Piano Combination

To the unusual number of noted ensembles announced for appearance next season is now added the two-piano combination of Maria Carreras, the veteran Italian virtuoso, and her compatriot, Alfredo Casella, who has during the last few seasons appeared in this country in the triple guise of pianist, composer, and conductor. In addition to their individual concerts they will give a number of joint recitals during 1924-1925.

During the war, which decimated the ranks of European orchestras, the attention of modern composers was turned very largely to composition for smaller ensembles. The Carreras-Casella combination plans to introduce in the United States a number of recent Italian pieces for two pianos, since Signor Casella especially is ardent in his interest in the contemporary Italian movement in music.

Spalding's Success with New Respighi Concerto

Albert Spalding made one of the greatest successes of his career when he played for the first time in Paris the new Respighi concerto for the violin with the Paris orchestra, under Sergei Koussevitzky, at the Paris Opera, receiving a tremendous ovation after giving a beautiful performance.

according to a cable received by the Wolfsohn Musical Bureau on May 17.

Mr. Spalding, who has been on a concert tour of Europe since April 3, opened his present tour at Amsterdam as soloist with the Concertgebouw Orchestra, under the baton of Karl Muck, reaching the climax of his tour with the introduction of the Respighi concerto to the Parisian concert goers.

Negotiations are now under way to have Mr. Spalding play this new work for the first time in New York and Boston with Koussevitzky and the Boston Symphony Orchestra during the coming season.

NOTED MUSICIANS TO TEACH AT THE CURTIS INSTITUTE

Josef Hofmann, Marcella Sembrich and Leopold Stokowski have been added to the faculty of the Curtis Institute of Music, which will open on October 1 in the house now occupied by Mr. and Mrs. George W. Childs Drexel in Philadelphia.

Mr. Hofmann, will, of course, teach the most advanced piano students, and he will begin his connection with the institute just as soon as he fills certain previously arranged concert engagements in Europe, which will be shortly after the Institute opens.

Marcella Sembrich will teach advanced singers, her reputation as an instructor being equal to her record on the operatic and concert stage, from which she retired some years ago to devote herself to teaching. She has prepared many of the most famous singers on the operatic and concert stage today.

Mr. Stokowski will give discussions of orchestral scores and will also conduct the senior orchestra of the Institute. This will be an important feature of the Institute, which will thus be able to graduate efficient orchestral as well as solo players.

In the violin department, Carl Flesch will teach the most advanced students, and associated with him will be Michael Press, a distinguished Russian violinist and conductor now living in New York and formerly head of the violin department of the Imperial Conservatory of Moscow. Mr. Press will also be associated with Mr. Stokowski in the orchestral department. Others who will be associated with Mr. Flesch in the violin department will be Frank Gittelson and Sascha Jacobinoff, both well known violinists, and Emanuel Zetlin, a talented young Russian violinist and teacher.

Other well known instructors in the piano department will be George F. Boyle of Philadelphia, widely known as composer, pianist and teacher in several countries, and Mlle. Berthe Bert, assistant to Cortot, who prepared the pupils of the great French master for him.

Mme. Charles Cahier, who will also teach advanced students in the vocal department, is an artist who has achieved many triumphs in this country and in Europe, both in concert and opera. Mme. Cahier is now making a European concert tour. She is an American, being the daughter of the late General I. N. Walker, formerly commander-in-chief of the G. A. R. She received her early training in this country, then studying with Jean de Reszke, and for five years was principal contralto at the Imperial and Court Opera in Vienna, but sang all over Europe with great success and made several guest appearances with the Metropolitan Opera Company of New York. Mme. Cahier probably has received more decorations and titles from European royalty than any other woman in the world. In this country she entered the concert field and has appeared with much success as soloist with the leading orchestras, everywhere winning high praise for her artistic work.

Others who will be in the department of the voice are Horatio Connell and Nicholas Douty, whose musical achievements are among the highest of any American artists. Mr. Douty will instruct in oratorio and repertory and Mr. Connell in voice development.

In the department of the cello, Horace Britt, formerly solo cellist of the Philadelphia Orchestra, and Michel Penha, present solo cellist of the same organization, will be the instructors. Mr. Britt will also be associated with Louis Svecenski, viola of the Kneisel Quartet for the entire period of that famous organization, in the department of ensemble playing. Mr. Svecenski will also give instruction on the viola.

The orchestra department faculty has not yet been completed, but it will be on the same high level of the other departments.

The Institute will be divided into two main sections, the preparatory and the conservatory. In the former will be accepted the beginners, and in the latter those students who are able to meet its requirements. The faculty of the preparatory department has been selected with the same care as that of the conservatory, and includes many well known Philadelphia instructors. The chief object is to obtain complete co-ordination of the two departments, so that no change will be necessary when students graduate from the preparatory into the conservatory.

Engagements for William Ryder

William Ryder, baritone, called to substitute earlier in the season at the Essex County Country Club, owing to the death of a well known singer, recently returned for a reengagement. Recently he has made appearances at Mechanic's Hall, Worcester; with the Chaminade Club, Yonkers, and the Jamaica Choral Society.



Bronislaw Huberman

Internationally Famous Violinist—Now Booking Season 1924-1925

Management: METROPOLITAN MUSICAL BUREAU, 33 W. 42nd Street, New York City

Knabe Piano

Brunswick Records

EDWARD JOHNSON

Season 1923-1924 Coast to Coast Tour

"There are many reasons for Mr. Johnson's popularity and they are all legitimate." — Herman Devries, *Chicago American*, November 28, 1923.



"Melba recently expressed the opinion that Edward Johnson is not excelled among living tenors." — *Edmonton Tribune*, January 21, 1924.

"AMERICA'S FOREMOST TENOR."

—*Cincinnati Post*, December 19, 1923

Re-engaged by the Metropolitan Opera Company

"Wild with enthusiasm, Portland music lovers threw their hats in the air, shouted and whistled for encore after encore at the marvelous singing of Edward Johnson in the municipal auditorium." — *Portland News*, January 22, 1924.

"Entrancing a capacity audience with the golden magic of his voice, Edward Johnson was accorded a popular triumph." — *Vancouver Daily World*, January 17, 1924.

AVAILABLE FOR PART of NEXT SEASON FOR CONCERTS

Management:

WOLFSOHN MUSICAL BUREAU, INC.

250 West 57th Street, New York City

Victor Records

Baldwin Piano

CECILE DE HORVATH OFFERS REASONS FOR HER NUMEROUS RE-ENGAGEMENTS AND GENERAL SUCCESS

An Artist Should Give Consistently of Her Best—Much Time and Thought Required in Program Construction—Her Husband's Viennese Waltzes Find Favor—A College Education a Great Help to a Career—Mme. de Horvath's Master Classes—A Change in the Attitude Toward American Artists

One of the surest signs that an artist is particularly well liked is to be asked to return. Cecile de Horvath, a young American pianist who has made an enviable reputation for herself, can point with pride to her record in this respect. During the past season she has given concerts in many places, including Greensburg, Meadville, Pittsburgh (a joint recital with Louis Graveure), Williamsport and Swarthmore, Pa.; Lindsborg, Kans.; Fort Worth, Tex.; Jackson, Meridian, Blue Mountain College, Poplarville, Hattiesburg, Grenada College and Shaw, Miss.; Mobile, Ala.; Murfreesboro, Tenn.; Arkadelphia, Ark., and Taylor University, Upland, Ind.; Quincy, Ill.; Hebron, Neb.; Grand Rapids, Mich.; Plainfield, N. J., and other places, as well as a very successful recital in New York City. Among



Daguerre Photo

CECILE DE HORVATH

these dates were reengagements in Williamsport, Lindsborg, Arkadelphia, Pittsburgh (her fifth reengagement under James A. Bortz, the Pittsburgh manager), Swarthmore (third reengagement) and Plainfield. Arkadelphia reengaged her for the third time in one year. Mme. de Horvath expects to repeat practically her entire southern tour this coming season. This almost establishes a record for repeat dates for a young American woman pianist.

As Mme. de Horvath is an artist of unusual intelligence it occurred to the writer that she might have definite explanations to advance for such a record.

AN ARTIST SHOULD ALWAYS GIVE HER BEST

In answer to our question Mme. de Horvath replied, "In the first place, I believe in always giving my very best all the time, instead of reserving my best efforts only for New York and the metropolises. Musical intelligence and appreciation is keen and discriminating throughout the country and the subtlest effect is caught and appreciated. When in some places people travel fifty miles or more to hear the recital to which they have been looking forward for months, it is most important that it be made a memorable and thrilling event in their lives. An artist can not afford to let down for a single concert."

MUCH TIME AND THOUGHT SHOULD BE GIVEN TO CONSTRUCTING PROGRAMS

"Then, since you give concerts of New York standard,

you must have to be particular in choosing your program so that it will suit varied tastes, do you not?"

"Yes, you have given the second reason," replied the charming artist. "Programs. I spend an endless amount of time in constructing programs that are effective and out of the beaten track. I believe in observing the golden rule in making programs. I myself do not enjoy listening to an extremely conventional program. There are many compositions which are done to death, because they are played so often. I can not conscientiously give an audience a program that does not interest me personally. Consequently I make out a program with as much variety of mood and contrast as possible, composed of music that is fresh, interesting, romantic, picturesque, attractive and above all unhackneyed. There should be only one sonata or two heavy numbers, with the rest of the program selected so as to give variety and contrast. Also, the program should not be too long."

HER HUSBAND'S WALTZES FIND FAVOR

The interviewer commented on the excellent program which she had heard Mme. de Horvath give in New York this spring and spoke about the lovely Viennese Waltzes written by the artist's husband, Zoltan de Horvath.

"Among the thirty or more records that I have made for the De Luxe Welte Mignon are my husband's Viennese Waltzes. Although he is not a professional musician and has never studied composition, his waltzes have met with gratifying success everywhere. The critics in both Boston and New York have enthusiastically endorsed them, saying that they belong to the Kreisler and Godowsky schools. I have played them in numerous concerts throughout the country and they have always delighted the audience."

A COLLEGE EDUCATION A GREAT HELP TO A CAREER

Colleges seemed to have a prominent place in Mme. de Horvath's booking and she was approached on that subject.

"Many of my engagements for the past season were in colleges. One reason I feel so thoroughly happy and at home in playing for schools and colleges is the fact that I have been a college girl myself. I understand school girls and college girls and feel just like one of them. I love to enter into their lives and festivities. It was thrilling this fall to return to my former alma mater, Swarthmore College, and I shall never forget the reception they gave me at my concert. It was most moving. Being a college girl has been one of the greatest possible helps to my career. I strongly recommend a college education to those who wish an artistic career, but it must be accomplished very early in life. I left Swarthmore in my early teens."

"Why is it advantageous to a career? Because college life discourages peculiarities or eccentricities or an abnormal personality. Instead it tends to develop strength and sanity of personality. The college leaders are most invariably the strongest, best balanced, ingratiating types of students. Freakishness in appearance, manner or dress does not appeal to a college audience. To anyone with a strongly pronounced artistic temperament, the college atmosphere provides the best possible balance wheel and yet it develops individuality at the same time. That is why it is advantageous to an artist to understand the school and college point of view, especially since an enormous per cent. of engagements are with educational institutions."

MME. DE HORVATH'S MASTER CLASSES.

"In many places where I have played I have held master classes for a day or two. This summer many teachers and students throughout the country will attend my master class session in Chicago as a result."

A CHANGE IN THE ATTITUDE TOWARD AMERICAN ARTISTS

"How do you feel about the attitude of the public toward American artists?"

"Happily, I believe the situation is changing for American artists," replied Mme. de Horvath. "Formerly, my foreign name (through marriage) was a great asset. Managers would say eagerly, 'You are French, Russian or Hungarian, are you not?' When I replied I was American they looked disappointed and would say, 'I wouldn't tell anybody that.' Now a great change has taken place. Managers often print under my name on programs, 'American

Pianist.' Or they announce the fact with pride to the audience. Many courses engage American artists almost entirely. Mrs. John F. Lyons, president of the National Federation of Music Clubs, has been indefatigable in her championship of this movement and results of her work are showing throughout the country. This season I had the great pleasure of playing before the Harmony Club at Fort Worth, Tex., of which Mrs. Lyons is president, and afterwards at a luncheon given in my honor she made a very forceful address on this subject. Also we had several conversations on this idea and I found her most inspiring and full of enthusiasm for the cause of American artists."

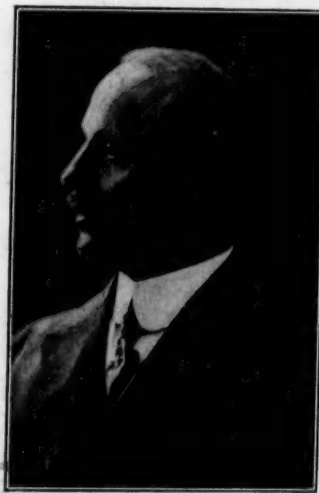
"For myself, I can only express the most intense appreciation for the receptions I have had. This past season especially has been a series of delightful experiences from start to finish."

H.

Roeder Prize-Winning Pupils' Recital

Five young artist pupils of Carl M. Roeder, all in their early teens or under, gave a most enjoyable recital of piano music in the hall of the American Art Galleries, May 16. The attractive stage setting and background, huge bouquet and two shiny grand pianos gave the right atmosphere. In general, quite remarkable piano playing was heard, every soloist playing with splendid poise and memory; there was no music rack on the solo instrument.

Hannah Klein, winner of the medal for the best sight reading, played the first movement of Grieg's concerto in A minor with repose, allied with splendid technique; her group of solos by Chopin, Debussy, Leschetizky and Liszt came later, all beautifully done, with particular charm in arabesque. She won a double recall. Harriet Merber played, with clean cut technique and humor, a Bach prelude, followed by clean scales and passage work in a Chopin waltz, the fairies scampering through Mendelssohn's E minor scherzo. Dorothy Roeder, charming and unaffected, displayed musical nature in a Romanza by Granados, as well as maturity and breadth in the B minor rhapsody by Brahms; she attained splendid contrasts and climax in the Chopin C sharp minor scherzo. The octave hand and chord grasp of Therese Obermeier, as well as her sentiment, brilliancy and self-possession, shone in solo pieces by Chopin, Griffes and MacDowell; all these admirable qualities came to the fore in the Rubinstein concerto movement, D minor. Irene Peckham, eleven years old, winner of the first prize, simply



CARL M. ROEDER

dumfounded everybody by her splendid playing; she is a tremendous talent—no, a genius, for only this word expresses her pianism. Phrasing and high intelligence marked her performance of the variations and scherzo, from the sonata, op. 26, Beethoven; there was firmness and beautiful singing tone in Schumann's F major Novelette, ease of performance in Albeniz's Danza Espanol, with entire control of the involved rhythm; finally her sparkling performance of Eticelles (Moszkowski), every note fairly glittering—all this stamped her as a wonder child.

Flowers were given the performers. Mr. Roeder played the second piano (orchestral) to the Grieg and Rubinstein concertos, there was a splendid and attentive audience, and altogether the evening remains in memory as a beauty spot in the season's music.

R.

A Strange Request for Encore

Reinold Werrenrath, the popular baritone, has received many strange requests for encores. When he sang in Allentown recently someone in the audience requested that he sing "Record 351." As Mr. Werrenrath has been singing for phonograph records for the past sixteen years, it was impossible for him to remember just which song was known as "Record 351." However, to his surprise, someone in the gallery announced the title for him.

Summer Engagements for Maximilian Rose

Maximilian Rose, violinist, is booked for fifteen concerts in principal summer resorts of the States, his first being scheduled for June 15 at Tauckahoe, N. Y. His management, the Henry Rose Concert Direction, announces many reengagements for next season. Mr. Rose recently returned from a successful tour as assisting artist with Maria Jeritza.

A Serbian Benefit

A benefit concert was given under the auspices of the Zonta Club of New York for the benefit of the Serbian Educational Committee, in the assembly room of the Cosmopolitan Club on May 14, by Grace Kerns, soprano; Carolyn Beebe, pianist, and Mildred Dilling, harpist.

Whitehill Booked for Maine Festival

Clarence Whitehill has been engaged for the Maine Musical Festival in Bangor, Me., October 9 and 10.

LEO ORNSTEIN

IS BOOKED SOLID UNTIL THE END OF THE YEAR

Available After January 1st, 1925

Mr. Ornstein will open his season as soloist with the

Minneapolis Symphony Orchestra

UNDER HENRI VERBRUGGHEN

Mr. Ornstein will play his own concerto with the

Philadelphia Symphony Orchestra

UNDER DR. LEOPOLD STOKOWSKI

Management:

M. H. HANSON, 437 FIFTH AVE., NEW YORK

KNABE PIANO

AMPICO RECORDINGS

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

CLASSIFICATION IN SCHOOL MUSIC

Methods of Administration Which Would Tend to Improve the Work in the Grades

There is a growing tendency in school administration to classify pupils according to their ability. This has been done for many years so far as the general academic studies in school are concerned. Classes are now designated as rapid advancement, normal, and opportunity. The first group represents children who are able to do three grades' work in two. The third group is for over-age children who are backward and who are grouped together in order that they might not retard the work of the normal or over-bright children. From all reports this classification has worked for the benefit of school management and the personal benefit of the children involved. We have not yet been able to reach this elysium regarding music, and perhaps we never shall, but it certainly would be a good thing if such classification were possible.

We find in school systems strange things going on regarding music teaching. It often happens that children will get to the seventh and eighth grade and apparently show little knowledge of music and less skill in the reading of it. It is difficult to explain a thing like this, and the general criticism directed at such a condition would be that the instruction all along the line was ineffectual. This is not necessarily the truth. It has often been the writer's experience that in the fourth grade under an efficient teacher a class will show unusual skill. This same class passing on to the fifth grade with a teacher not qualified to teach music will in a very short time lose all its technical skill and in most cases its interest in the subject. If a year should be spent with one or two teachers in this class these same children would pass on to the sixth grade giving the impression they never had music and understood little or nothing about it.

MAJOR AND MINOR SUBJECTS.

If music were considered a major subject then no doubt direct classification would be followed. Unfortunately it is called a special subject, and therefore a minor subject. The writer believes that major subjects are those which make for character building, and certainly music is in this class. As a matter of business necessity we all know that arithmetic is an asset. No one questions this, but a survey of sub-normal intelligence, or the contribution of this lack of intelligence, to society shows that in most cases these people are able to perform the four processes of arithmetic. They have not profited much by this instruction because they had no intellectual background, and whatever training they may have received in school is soon dissipated. This is not

true of music. There is always a call from interested people to make music a credit subject in the elementary schools. We believe this to be unwise, because the moment you credit a subject, then you must set up certain mechanical standards for testing children. This is not what music is intended to do. We do believe that it should be a required subject and performed as faithfully and as consistently as any other subject in the curriculum.

There are, however, weaknesses in the teaching of music which cannot go unobserved. To a great many public school administrators music simply means getting the children together to sing more or less badly. They apparently have not the time to follow the subject up in the grades or see that it is consistently taught. This duty they leave to the supervisor. The class teacher is not slow in recognizing this fact, and immediately evaluates the subject in her own mind according to the amount of interest shown by the supervising principal. Under these circumstances it is easy to see why music is often neglected. Singing is an important item in the life of every child. It provides a joyousness which would otherwise be lacking.

FROM THE HIGH SCHOOL STANDPOINT.

The lack of voice classification in the high school is a far more serious affront to the subject than in the elementary school. We are not so selfish or inconsiderate as to demand that high school classes be organized upon the basis of voice classification, but we do believe that there is room for improvement in this direction. The tendency throughout the country to allow high school pupils to equate their own academic programs leads to a confusion in the assignment of pupils which militates against consistent music teaching. Frequently we find a class of high school boys probably seventy-five per cent. of whom represent the changed voice—for sake of designation they are called bass. There may be a sprinkling of tenors. What type of music can these boys sing? They are not able to sing part songs; the average popular song is out of the question; they are not interested in the art songs; and the college song is beyond their reach.

What usually happens is that the singing teacher does the best he can and occupies his time and that of the pupils in the performance of music which is practically lacking in idealism and has no definite goal. This condition may not be true in a girls' high school or a mixed high school where music of a higher type can be employed, and where the interest in the subject is more active. There are places

where real choral effects are obtained, and in many schools work of superior order is accomplished.

INSTRUMENTAL TEACHING.

The instrumental teaching in the schools is making more rapid strides than singing because we are following unconsciously the ideal method of classification. Here we have specialized pupils doing specialized work, with special instruction. They meet together; they are approximately of the same grade of advancement; they learn to read music rapidly, and develop a skill on their instruments because there are few elements of retardation. This method of instruction clearly shows what could be done if it were possible to apply the same methods of management to class room singing. What we find today is two or three unusually talented children in each class who carry the burden of the work and who really do so much leading that the rest of the class merely follows and never acquires the proper independence which is so necessary to efficiency in any subject. We doubt if this leadership is found in any other subject, because individual recitation rather than mass recitation is the method followed. It is soon discovered, however, whether or not music teaching is effective if we apply methods of individual recitation. The only reason this is neglected is the time element involved. The average class gets one hour a week for singing. If we test each pupil individually we know a great deal of time will be involved in the accomplishment of this service.

Some day we may reach this ideal method of teaching music, and if we cannot approach it at this time, at least we should give it some thought. There may be a way to work for the betterment of music teaching in the schools.

Mrs. Willis Teaching in Waco and Bryan

Martha D. Willis, well known in New York for her excellent work as teacher and lecturer, has returned to her home in Waco and is conducting classes in that city and in Bryan, Texas. Her summer activities include children's classes, piano instruction, master classes for players and listeners and normal courses for teachers. In both cities Mrs. Willis also will give a series of most interesting talks called The Listeners' Guide. She has been invited to give a course of lectures and a normal course in Houston, Texas.

Easton "Built Up Thrilling Effect"

"Her breath control is so firm and so supports her tones that she seems always to have plenty of voice in reserve. Attacking every phrase with confidence born of thorough knowledge of her art, she sang copiously and built up the climax with thrilling effect." The foregoing appeared in the Newark, N. J., Evening News following Florence Easton's recent appearance in concert at Montclair, N. J.

Many Recalls for Ethelynde Smith

Ethelynde Smith recently gave a recital in Jackson, Miss., before the Chaminade Club, and that her program was thoroughly enjoyed by the audience is evident from the fact that she took ten recalls and had to add five extra numbers. As usual, the critics praised Miss Smith highly for her artistic singing.

TOKATYAN AND— A TALE OF THREE CITIES:

SPARTANBURG

A brilliant Artists' Night Concert, starring Rosa Ponselle, dramatic soprano, and Armand Tokatyan, lyric tenor, both of the Metropolitan Opera Company, brought the festival to a triumphant close last night. The audience was very large and wildly enthusiastic over both of the soloists, who were recalled again and again and forced to sing many encores.

Mr. Tokatyan sang the aria Un Furtiva Lagrima, from Donizetti's opera Elisir d'Amore. When the audience begged for more, he sang another short aria, with piano accompaniment. Mr. Tokatyan has a remarkable voice, which he uses in the style of Caruso, Martinelli, and Italian tenors in general in their more lyrical moments. He is seldom dramatic or fiery; always he is beautiful, particularly in the high register. His selections were nearly all the flowing bel canto songs from the old Italian operas.

Miss Ponselle and Mr. Tokatyan reached the highest pitch of artistic excellence in the duet for Aida and Radames from the last act of Verdi's opera Aida.—*Spartanburg Journal*.

It was a night of triumph for Rosa Ponselle, famous prima donna, dramatic soprano of the Metropolitan Opera House, and Armand Tokatyan, lyric tenor, also of that musical organization. It was the first appearance of these two stars here, and they conquered their audience with their wonderful singing and dramatic powers.

Armand Tokatyan made his appearance in the selection from Donizetti's opera, Elisir d'Amore, Una Furtiva Lagrima, which with its pathos, passion and tender chords so feelingly interpreted, captured the hearts of his hearers, and the applause given him was little short of an ovation. Tokatyan made a decided hit, and his voice was pronounced one of the finest tenors ever heard at the festival. In style and finish of his work no lyric tenor in his class has appeared in this city. In the rare selections from Italian operas he sang in the second half of the concert, he threw his soul into the work and was encored time and again. Like Miss Ponselle he was generous and sang time and again to the repeated and vociferous ap-

plause. The work of these two noted artists reached its height in the final number, the duet from the last act of opera Aida.

There were never two artists of great renown who sang better than Ponselle and Tokatyan here, and none that ever displayed as much liberality and wholehearted response in giving encore after encore.—*Spartanburg Herald*.

ATLANTA

Certainly it realized that Armand Tokatyan, the new tenor, is possessed of a lyric voice of remarkable sweetness and quality.—*Atlanta Georgian*.

He sang extremely well, with pleasing tone, and with a high degree of finish. His Salut Demeure was particularly well done.—*Atlanta Journal*.

CLEVELAND

His voice is a tenor of beautiful quality, ideally suited to the role. He has an evenness of register and an ease of vocal production that is pleasing.—*Cleveland Plain Dealer*.

VOCALION RECORDS

Management: R. E. JOHNSTON, 1451 Broadway, New York

MUSICAL COURIER READERS

A Protest from Esther Harris

Chicago, May 15, 1924.

To the MUSICAL COURIER:

In your esteemed weekly of April 17, 1924 (page 19 and 22), I noticed an article by Lazar Samoiloff, the well known vocal teacher, who taught Rosa Raisa and Giacomina Rimini. The facts stated therein shall always remain facts, and just as he gave his side of the story for the public to judge, I thought I would give mine.

It refers to my former artist pupil, Gertrude Weinstock (now Gitta Gradova), who, since I make a specialty of teaching children between the ages of four and half to fifteen, began her first lessons with me when not quite seven years of age, and studied with me during seven years at the rate of one, two and three lessons per week, each lesson lasting from one to three hours, which is equal to ten years of actual study. In her last year, while still studying with me, she had one year of artistic coaching under the well known pianist and pedagogue, Maurice Aronson, who was then connected with the Chicago College of Music, of which I am president. Mr. Aronson had been the only assistant instructor to Leopold Godowsky, the great master-pianist, for twelve years. She had also studied harmony and theory for one year with the well known pedagogue and teacher, Isadore Buchhalter. In 1919 she presented me with her picture on which she wrote: "To Esther Harris, the woman who has made me what I am." She made her debut at twelve and played eleven times with orchestra while under my instruction. Her repertory consisted of over 100 pieces and about twelve to fifteen concertos. She took the highest honors of her class and won nine medals, as the accompanying photographs show.

When one is advanced thus far, at the age of fifteen one is on the road to a great career. When Gertrude Weinstock (Gitta Gradova) was eight and one-half years old she played a concerto with thirty members of the Chicago Symphony Orchestra and made a tremendous hit and it was predicted by all present that some day she would become a great pianist.

I have been asked many times where I procure so many wonderfully talented pupils. People said three or four years ago they had heard such a sensation about my artist-pupil, Gertrude Weinstock (Gitta Gradova). Then came into notice another artist pupil, Isabelle Yalkovsky, who studied with me for nearly seven years and who gave a successful concert with thirty-five members of the Chicago Symphony Orchestra at Cohan's Grand Opera House on April 9, 1922, and was also soloist with the Chicago Theater Symphony Orchestra, Nathaniel Finston, conductor, on April 1, 1922. The reviews of the daily and musical papers were lavish in their praise of her artistic playing.

Then appeared in public recently little Mildred Waldman, the wonderful child pianist, who caused a tremendous sen-

sation and earned also the most extraordinary press notices on that occasion. Then I was asked: "Who is the next pupil you have on your list?" I laughed at these remarks. If the teachers would only see and hear these pupils when they first come to my studio, they would not only think them untalented, but they would not accept them as pupils at all. Eight out of ten that come to me have not even been to school, cannot read or write, and are absolute beginners: the others are, perhaps, in the first and second grades of music.

We all know how difficult it is and what patience is required to teach children at the very tender age of five, six and seven. It is not very difficult for a teacher to take pupils at an advanced stage and build a reputation on them. It is the hard beginning and daily grind, the solid foundation and experience that makes it easy for others to build upon. I have been discouraged at times when having done so much for pupils, and found no appreciation, but recall a conversation with the great pianist, Fannie Bloomfield-Zeisler, in which she encouraged me, told me to stick to my art, not to look for thanks and appreciation, and that the public would give me credit on the demonstration of my pupils in the future just as it has done in the past.

Gertrude Weinstock (Gitta Gradova) while under my guidance has played for and received the hearty endorsement of: Fannie Bloomfield-Zeisler, Mischa Levitzki, Serge Prokofieff, Mana-Zucca, Sigmund Stojowski, Jacques Gordon (concert master of Chicago Symphony Orchestra), Teresa Carreno, Arthur Friedheim, and many others.

My purpose in writing this is not for publicity or gaining a reputation (my reputation is already established); it is a protest against those teachers who will deliberately and maliciously take students from other teachers who have worked with their students tirelessly and unceasingly year after year and then try to get ALL the credit which is due to the former teachers. This refers not only to piano teachers, but also to violin and vocal instructors as well.

(Signed) ESTHER HARRIS.

The Sonata and Symphony Bugaboo

Houghton, N. Y.
Sunday, May 4.

To the MUSICAL COURIER:

Your interesting columns of the May 1 issue contain an item which is one of my own unswerving beliefs, that of Mr. Henry T. Finck: In other words, are the various movements of concertos, symphonies or sonatas connected? Would it be profane to pick any especially felicitous movement and play it alone? Would it be sacrilege to applaud between the "consecutive" movements of what is called an organic work without pauses?

Inasmuch as I know the answers (and agree with myself) and am not too eager (though not too timid either) to get into an argument, why do I bother to write all this? Having set four questions, I find it, now, impossible to avoid answering.

To quote a few specimens of organic development, of the "Principe cyclique": There is the Faust symphony of Liszt; the string quartet of Debussy, and the violin and piano sonata of Franck. The only suggestion I have about applause is with regard to the last-mentioned work, that

it be played in two parts of two consecutive movements, the applause coming strictly in the middle.

If the Mendelssohn violin concerto was meant to be played "in einem Zug," like a good, foamy mug of beer, certainly that note B by which the bassoon connects the first and second movements is a pretty wheezy "bridge of sighs," for organically the second movement has exactly as much to do with either its right or left hand partners as well, as most slow things have to do with fast ones with which they are—more or less—felicitously tied together. After the andante comes that embarrassing episode, to which the text is, "Let me see, let me see, how will I get back to E?" culminating with the great joy, (on the dominant, of course), which leads to the flourish of trumpets, the real opening at last, of the third movement.

Once, as a grown man, I heard Ysaye play this third movement, with orchestra, as an encore, and I exulted in hearing such a wonderful rondo—not being the least aware that I was hearing "the finale of the Mendelssohn concerto." (Personal comment: Note my impression, despite the fact that I had the habit of playing this concerto before I had experienced ten years of existence.)

It is not necessary that I say what I think of Chopin, his sensitivities or tastes; yet I find the program you quoted, simply unimaginable and would like, in turn, to quote another. It is the performance on Good Friday, April 10, 1868, in the Dom (Church) in Bremen, when the Brahms Requiem was produced with chorus and orchestra and to which the extras were the B minor aria from the St. Mathew's Passion by Bach, sung by Frau Amalie Joachim, "accompanied" by Joachim—(is this not originally a Viole d'Amour obligato?) and the aria from Handel's Messiah, Ich weiss, dass mein Erlöser lebt. After the third chorus of the Requiem, Joachim played two andantes, one by Bach, the other by Tartini—and the Schumann Abendlied.

Who was it who said "Well, if we can't choose our friends, at least let us thank God for our enemies?"

At the repetition of the Brahms Requiem, on April 28, the key was, very logically, supplied by Frau von Boggenhuber's singing of the Agathen-Arie from Weber's Freischütz.

According to Kalbeck's wonderfully exhaustive—and exhausting—biography, both Brahms and Clara Schumann played single movements from the sonatas of the former, many times in public.

And this brings me to a question which I have put in various forms, for many years past: "Is an entire work to be discarded because of one weak part?" I believe that individual's and races have certain organic weaknesses and certain "vertebrae" characteristics. I believe that among all the greatest composers, of all the nations, there have been some whose natural proclivities, if specifically developed, would have led them to be "Waltz Kings," "March Kings," "Scherzo-writers" or the "Grueblers" after the "profound." Almost all find the leave-taking hard, and break down in the last movement, the movement of exit and irrevocable farewell.

As some communities may resent my remarks about the Joachim-Brahms clique, I wish to call attention to a work that I consider colossal in its violinistic originality, its proportions, and also musicality. It is the Hungarian con-



GITTA GRADOVA
(Gertrude Weinstock)
at 7 years of age



At 15 Years

"To my dear master, Esther Harris-Dua, from your devoted pupil."—Gertrude Weinstock, August 12, 1919.



"To the woman Esther Harris, who has made me what I am."—Gertrude Weinstock.



With her teacher when she made her debut at the age of 12 years.

ESTHER HARRIS AND HER ARTIST-PUPIL GITTA GRADOVA

(GERTRUDE WEINSTOCK)

WHO STUDIED WITH ESTHER HARRIS OVER SEVEN YEARS

ESTHER HARRIS HAS HAD UNUSUAL SUCCESS WITH YOUNG STUDENTS AND HAS BROUGHT OUT MANY IN CONCERT WITH ORCHESTRA.

CHICAGO COLLEGE OF MUSIC

1234 KIMBALL BLDG., CHICAGO

certo of Joachim to which I refer. Having played this work, which is something more than most living violinists can say, I feel that my opinion not only should have, but has, value. Well for me the work is impossible, three movements on end. It takes the strength of three or four horses to play it all, with its endless difficulties, accents, changes and stretches all the way through, and notes and notes. And the audience, at the end of fifty minutes, is frantically enervated. My conviction is that the first movement is wonderful, perfect in proportion (the last word in an artist, I believe) terrifically taxing, but interesting and real music. The second movement is poetically conceived, yet the executant is hampered by a formal accompaniment coupled with another detriment, a dull orchestration. So, one day, many years ago, I played one movement of this gigantic work, in Berlin, and got merry-hell for "dissecting"—even though Joachim could play the pianists' Abendlied on the fiddle at the performance of the Requiem and surrounded by all those who were considered the High Priests, the Gods in those days, Brahms, Clara Schumann, Dietrichs, Stockhausen, Grimm, Bruch, et al.

History abounds in evidences of where a projected symphony became the first movement of a piano concerto (Brahms); the projected scherzo, a sort of Danse Macabre, in Sarabande (3/4) rhythm, became the Marche funèbre (a la Davidsbündler) in 1859 "Ein Deutsches Requiem," the title of which (in this exact form) was found by Brahms in Schumann's handwriting, when the former, in October, 1856, undertook to bring order out of the chaotic pile of the recently deceased Schumann's writings; where the composer thought that that chamber music work would be best with the (printed) finale omitted (at the public performance); where, at the request of the publisher, a movement was added to an already accepted work, said movement may have been a Menuetto or an Adagio written two or three decades previously. And then the idiots quarrel about "interpretations" and so on, ad infinitum!

Then I have another unswerving belief and it is that the concerto in F, by Lalo, is a piece of romanticism beyond compare and the incarnation of beauty and poesy, excepting the last movement which is, to me, insufferable in its vulgarity. Is it not terrible to think that a bit of beauty should go lost, be dragged down to oblivion by the cankerous mollusks grown to it?

Next winter I shall get my "stove-pipe" out of storage and at one of my concerts (the income tax will be revised) I am going to play such a collection of (perfect) masterpieces, without the protection of the Vivisection Society. Will I learn that New York is not the Warsaw of 1830, nor the Bremen of 1868?

Sincerely yours,
ARTHUR HARTMANN.

Satisfied

To the Musical Courier:

It is certainly gratifying to me, a singer who has had a share of success abroad, to find in this big metropolis a helping hand to guide me in the selection of a teacher and manager to guide me to success. I must thank you for this helping hand, for it was through your columns that I was enabled to choose rightly.

OFFICIAL REPORT OF THE N. F. M. C. BOARD MEETING IN KANSAS CITY

The board meeting of the National Federation of Music Clubs, held the week of May 14 to 17 inclusive, was the most largely attended of any; practically all State presidents and district presidents were in attendance, besides officers and national chairmen. Mrs. John F. Lyons, president, who has been making a tour in the West in the interests of the Federation and of the 1925 biennial convention at Portland, presided, and the Kansas City Music Federation and music clubs gave lavish entertainment.

News of the presentation of De Leone's opera, *Alglala*, which occurs at Akron, Ohio, in three performances (one matinee), May 23 and 24, being an American opera by an American, created much interest; with the performance of Ralph Lyford's opera, *Castle Agrazant*, and an opera at the biennial convention; this will make three American operas to be performed in one season under the direction or with the support of the N. F. M. C., in the department of American music, of which Mrs. Edgar Stillman Kelley is chairman. Frank Patterson's opera, *The Echo*, was endorsed at the board meeting for performance at Portland, Ore., at the next convention, in June, 1925.

The new hymn contest in the Sunday schools, based on twelve hymns taken from the new Federation hymnal, *Songs of Service*, which is just off the press and was seen for the first time at the board meeting, is having widespread support through the States, under the direction of Grace Mabee, chairman. These hymns are themselves chosen for their singableness and intelligent sentiment, and, accompanied by stories of the writing of them, and of the composers, are unique and causing much favorable comment. The Texas School for the Blind is taking up the hymn contest throughout the school.

An educational brochure, the first of its kind, and embracing the many departments of this side of the work, is soon to be published by Mrs. William Arms Fisher, chairman. It is intended to present the aims and business of each section. Public school music, under the direction of Mrs. E. J. Ottaway, as reported by her, demonstrated that every State is now at work to secure a State supervisor of music.

A number of new rules for the coming biennial contests for the young artist to be held after Christmas next, first in the State, then district, then national, in voice, violin and piano, were recommended by the board, and the contest circular will soon be issued by E. H. Wilcox, national chairman. In this connection, too, the national contests for the students and for the juniors have been abandoned; these contests for the younger members will be confined to the States.

A new department under Extension, i. e., that of County Fair Music, has been inaugurated, with Miss I. M. McHenry, of New York, as chairman; this opens up a wide field of endeavor in interesting thousands of people not otherwise interested in music. This work is under the general supervision of Mrs. Oscar R. Hundley.

Plans for the next biennial at Portland were outlined by the program chairman, Mrs. Cecil Frankel, the outstanding feature being the presentation of an American opera, for which Frank Patterson's work, *The Echo*, has been named.

Mr. Trabilsee has exceeded my expectations. I cannot say enough in his favor. He is an artist both in singing and in teaching. His methods of "placing" and training the voice certainly bring out whatever good qualities may lie dormant in the untrained voice and render a marvelous flowing quality to the trained voice, as in my own case. He is a man who knows how to bring his pupils before the public with success.

I feel that I owe my success at the Carnegie Hall Chambers on March 4 largely to Mr. Trabilsee for his able management and to your magazine for aiding me in selecting him as my teacher.

Respectfully yours,
(Signed) RITA HAMSUN.

New York, March 26.

Summer Classes at Rochester

Vladimir Rosing will teach this year in the summer session of the Eastman School of Music in Rochester. It has been decided to keep the opera training department of the Eastman School at work during the summer session, both in its studied and in its productions of scenes from operas produced in the Eastman Theater. Mr. Rosing is director of this department.

But in addition to his work in the opera department, Mr. Rosing will offer a course in The Art of Song Interpretation; this course will be offered in class lessons and in private lessons. Mr. Rosing's reputation with critics, and established power to move audiences by his song recital singing, make this course one to attract the attention of singers preparing for public careers.

Raymond Wilson, acting director of the Eastman School, will conduct a course for piano teachers in methods of teaching and choice of teaching material; Max Landow will offer a course in piano repertory. There are special courses for public school teachers of music and teachers of instrumental music in public schools, conducted by George Barlow Penny and Jay Wharton Fay.

Among the teachers who will make up the summer session faculty at the Eastman School this year are Selim Palmgren, Adelin Formin, Harold Gleason, Vladimir Resnikoff and Sandor Vas, the Hungarian pianist, who this year joined the Eastman School faculty.

Arthur M. Sec, secretary of the Eastman School, is director of its summer session.

Ninon Romaine Sails

Ninon Romaine has sailed for London after a three months' visit to her people in Ohio, where she played a few recitals at the college where she was educated and where she had played on the occasion of her last biannual visit to her homeland.

Mme. Romaine already has won wide recognition in European countries, but before she returns to the United States late in the fall for concert work here she will be heard in London, Paris, Amsterdam, The Hague, Bordeaux, Marseilles, Lyons (having been invited to appear by the music committee of that city), Copenhagen, Christiania, Bergen, Stavanger, Stockholm, Gotheborg, and perhaps in Hamburg, Berlin and Vienna. A Swiss tour is being planned for 1926.

Mme. Romaine will give her London recitals at Wigmore Hall, and her Paris recitals probably at The Theatre des Champs Elysees.

The next board meeting will be held at Pittsburgh, at the invitation of the Pittsburgh Tuesday Musical Club.

A letter was read from C. M. Tremaine, who has so ably supported the Federation's every effort, especially the junior department and the Bulletin, stating that he would be glad to continue to do so, and expressing confidence in the work being done by the organization.

Two outstanding features were an address made by William A. Breach, the newly elected president of the Supervisors' Conference, and supervisor of music at Winston-Salem, who has done an unusual work in this community, offering further cooperation between his organization and the Federation, and a talk by Mabel Glenn, supervisor of Kansas City, whose work is known throughout the country and who advocated that music appreciation taught the children in the schools should lead more to concert appreciation, and that the needs of each individual child, musically, should be considered in the training.

A high light in the meeting was the report of Mrs. Frances E. Clark, third vice-president and chairman of legislation, detailing the events recently transpiring concerning the Educational Bill and the bill before Congress for a Conservatory of Music, which she hopes may soon be favored. Mrs. Clark is also chairman of the tour being planned for the delegates to the 1925 biennial at Portland, Ore., and outlined a very happy itinerary en route to the coast, particulars of which will be given later; special cars from different points are being planned for.

The biennial program committee is as follows: Mrs. Cecil Frankel, Los Angeles, Cal., chairman; Mrs. W. E. Thomas, of Portland, Ore.; Mrs. Edgar Stillman Kelley, of Oxford, Ohio, Nan B. Stephens, Atlanta, Ga., and Mrs. E. J. Ottaway, Port Huron, Mich.

Mrs. F. A. Seiberling, chairman, reporting on the educational course of study now before the clubs, said that interest was growing constantly and that already the number of States and clubs taking up the course far exceeded their highest expectation. It is thought that by next fall practically 75 per cent. of the music club members will be studying this course.

In the music settlement work, Mrs. W. B. Nickels, of the hostess city, gave an encouraging report, stating that thirty-four States were inaugurating the activity, and that Ohio leads in such music schools.

The publicity department, of which Mrs. H. H. Mills is chairman, reported a doubling of new music sections in the daily newspapers since last May, the number now being 210, with 715 daily papers carrying news of music activities of the Federation.

The entertainment for the board members included a very creditable performance of Madame Butterfly by the Civic Opera Association, and the appearance of Marion Talley, the protégé of the city and phenomenal singer, seventeen years of age, caused much interest. Little Miss Talley is considered the wonder of the age in America and is compared to the great singers of past days, combining with her extreme youth the most finished art and interpretation.

H. H. M.

Schmitz to Include Modern Music in Summer Master Class

E. Robert Schmitz, an acknowledged authority on modern music and the modern development of piano technic for the interpretation of the modern idiom, will have many prominent musicians from the East, from the Pacific Coast and Rocky Mountains, from the South, the North, from Canada, and even from England, in his summer master class at Madison, Wis. The works presented in the interpretation class will include all periods of composition from early classic to ultra-modern. Considerable two-piano work will also be given. Among the players there will be several who have studied with Mr. Schmitz two or three years, whose playing demonstrates his teaching of modern piano technic.



On the Road

(to date)

Vermont
District of Columbia
New York
New Jersey
Pennsylvania
Maryland
Ohio
Illinois
Missouri
Kansas
South Carolina
Louisiana
Colorado
Minnesota
Wisconsin
Idaho
Washington
Oregon
California

Renee

Chemet

"In the first rank of violinists of the world, far ahead of any of her sex."—*New York Sun*.

Orchestras:

New York Philharmonic
Boston Symphony
Philadelphia Philharmonic
Minneapolis Symphony
Cleveland Symphony
Metropolitan Opera

Sole Manager

H. GODFREY TURNER

1400 Broadway, New York

VICTOR RECORDS

Ampico Recordings Chickering Piano

Regneas to Teach at Raymond-on-Lake Sebago, Me.

Joseph Regneas gives his last lessons for this season at his attractive New York studio at 135 West 80th Street on June 25, and on June 26 voices will be heard floating over the great Sebago Lake from his spacious studio at Raymond, Maine. During the weeks that follow and until Wednesday, September 10, much excellent work will be done there in furthering the art of song. September 11 will find Mr. Regneas again at work in New York, every available period on this day having already been definitely assigned.

Although a great number of successful singers and teachers have studied and are studying with Mr. Regneas, it is fine to know that his interest in beginners, and those who have studied little, is just as keen as in the professional singer, and that he personally gives all the vocal instruction himself and does not relegate any part to assistants.

The many other elements which are responsible for the great accomplishments and progress made at Raymond are, that the place is primitive and there is nothing to distract the student's attention, and although in the depth of vast forests it is situated on the Theodore Roosevelt Main Highway, which runs from Portland, Me., to Portland, Oregon. Portland, Me., is but twenty miles distant, which in turn is but three hours by rail from Boston and over night from New York. This vast T. R. road is being macadamized at a cost of forty millions of dollars.

The Elm Tree Inn, where Mr. Regneas and his family and the students all live, offers all the necessities of life ample in every way. There are no demands in the way of dressing or lavish entertainment, but the simplest pastimes are indulged in and close acquaintanceship and friends are made amid the carefree, yet refined, surroundings and conditions.

The rates at this Inn, as wholesome as the breath of the great surrounding pines, are exceedingly low for all guests, and still more so for those accompanying Mr. Regneas, for whom the proprietors have made special rates. The practice pianos are situated in light cool airy rooms conveniently distributed, so that one working on one instrument does not interfere with another. No practicing is done in the Inn, and one or two minutes' walk under large shady elm trees making a complete bower or canopy across the roads, takes one from the Main Studio, where the instruction is given, to the individual work shop of each student.

The Main Studio, a spacious room about 35x60 feet with most glorious views across Lake Sebago on to the White Mountains, is the remodeled loft of the barn built more than 100 years ago. Its lofty peaked roof of more than fifty feet makes this an unusual place to work and to sing in, and about 250 may be comfortably seated for concerts and recitals.

Each student, whether a professional singer, a teacher or beginner, is given a definite program for each week's work, according to his or her needs and objective. Everybody must work every morning, barring indisposition, from nine to one each day, whether a vocal lesson a period with the accompanist or the language teacher, and the study periods are laid out so that there are no lost moments.

The afternoons and evenings are as free as the mornings are busy, and all may partake individually or in groups of the many things to be done in a glorious country with woods and lakes and boats and fish, fine bathing and hiking.

Mr. and Mrs. Joseph Potter, the genial host and hostess, take delight in the evening pastimes and entertainments. Under their generous and kindly protection, nothing is left undone to round out a well spent day.

Mr. Regneas will not accept more students than he can personally attend to, and an absolute requisite to be a privileged member of his party is seriousness of purpose.

Mabelanna Corby a Popular Artist

Mabelanna Corby, composer-pianist, has become a great favorite with radio audiences. Whenever a program is broadcast under her direction from WEA, WOR or WJZ, she and her group of artists are the recipients of many letters of appreciation. Monday evening, May 5 (Music Week) she directed a fine program at WOR which included several of her own compositions. The artists on this occasion were Elizabeth Spencer, dramatic soprano and reader; Janet Bush-Hecht, mezzo-contralto; and Carl Rollins, baritone, with Miss Corby at the piano.

At a concert given by the Haydn Orchestra at the East Orange High School April 30, one of Miss Corby's songs, Summer and You, was included on the program. It was



ELM TREE INN AT RAYMOND-ON-LAKE SEBAGO, ME.,

where Joseph Regneas will teach this summer for the eighth consecutive summer season.

sung by Janet Bush-Hecht, with the composer at the piano.

When the Puccini Grand Opera Company presented Rigoletto at the Montclair Theater in March, the orchestra played, between acts, selections from When Sappho Sang, by Mabelanna Corby.

BALTIMORE NOTES

Baltimore, Md., May 3—Baltimore's summer of discontent for the lover of music is at hand. Excepting for the two weeks of opera by the DeFeo Company and several amateur events, the musical season is over until the cold months again arrive.

Incidentally the DeFeo season promises much as the company will include a number of Metropolitan and other stars, among those booked to sing being Thalia Sabanieva, Ina Bourskaya, Alice Gentle, Louise Hunter, Bertha Carver, Leonarda del Credo, Alfredo Gandolfi and Carl Formes. Jacques Samassoud and Wilfred Pelletier will be the conductors.

One of the interesting events of the closing days of the season was a delightful concert by the Baltimore Symphony Orchestra especially arranged for children. It was the second concert of its kind and Conductor Strube arranged an excellent program.

The Philadelphia Orchestra also closed its season with a fine concert. Dr. Stokowski and his superb orchestra were given a tremendous ovation. Practically every seat for next year's concerts have already been subscribed.

The Baltimore Music Club Chorus presented an interesting concert recently. This chorus, considering that it has just closed its first year, has done admirable work.

Baltimore will be without concerts this summer by the Park and Municipal Bands. The powers that be of the local branch of the union got into an argument relative to shorter hours or more money and those in charge of the music from Municipal Director Fred Huber down refused to bow to the demands of the musicians. The players were alone in the arbitrary stand they assumed.

E. D.

Thorpe Pupils in Recital

A large audience gathered at 810 Carnegie Hall, New York, on May 17, to hear the following program, which was presented by vocal pupils of Harry Colin Thorpe: Ombra mai fu (Handel), It Was a Lover and His Lass (Morley), None But the Lonely Heart (Tschakowsky), Willard Beecher; Lullaby (Cyril Scott), Nymphes et Sylvains (Bemberg), Neva Syme; Lungi dal Caro Bene (Carti-Huhn), O Moon Upon the Water (Cadman), Invocation to Orpheus (Peri-Florida), Frank Taylor; Canzonetta (Lowe), The Smile of Spring (Fletcher), Ida Evans; As My Dear Old Mother (Dvorak), Leezie Lindsay (arr. by Kreisler), A Swan (Grieg), All for You (Brown), The Blind Ploughman (Clarke), William J. Robb, Jr.; Hayfields and Butterflies (Del Riego), Wings of Night (Watts), Ho Mister Piper (Curran), Lassie o' Mine (Walt), Villanelle (Dell' Acqua), Elizabeth Chew. Willard Beecher has a baritone voice of excellent quality,

well schooled and under good control; he sang his numbers with a great deal of style and finish. Neva Syme, whose voice is a high soprano of pure quality, sang with musical feeling and showed an understanding of text and music which is unusual. Frank Taylor disclosed a voice of great smoothness and considerable power, singing with splendid poise and control. In the old Italian Lungi del Caro Bene his legato was especially good.

Ida Evans has a clear soprano which gives real promise for the future; she sang with a charm which was enhanced by a gracious personality. William J. Robb, Jr., is a lyric baritone, who has been heard in numerous engagements this season, and on this occasion again displayed the qualities which have won him popularity; he interpreted finely the spirit of each song. Elizabeth Chew is an artist of experience and her singing was of a high order; her voice is a bell-like soprano of wide range and great flexibility, as shown especially in her singing of the florid Villanelle.

The accompanist of the evening was Ethelwynne Thorpe, whose distinguished work at the piano was an important factor in the success of the evening.

Frank Damrosch on American Music in Europe

While American musical groups are agitating the charge that European musicians receive more immediate acclaim in this country than do native artists, some of the more judicious of the musically informed have suggested that it would be worth while to look at the other side.

"I am not at all sure that American musicians are handicapped in their own country," Dr. Frank Damrosch, director of the Institute of Musical Art, has stated. "But I do know that our talented young men and women are received with enthusiasm in Europe. It is possible that they welcome foreigners as eagerly as we could on this side. I follow the careers of the graduates of our Institute, for example, and I know every success and disappointment that comes to them. Many of them have been content with the reception and appreciation accorded them in this country and have stayed here to do their concert work. But many others have gone to conquer less familiar and so more adventurous fields abroad. And they have been received as fairly and as enthusiastically as we have greeted any of the artists from Europe. Samuel Gardner, Joseph Fuchs, Rudolph Polk—few young violinists have had more cordial acceptance than they have in Europe. Arthur Lesser, pianist, won hundreds of ardent admirers not only in Europe but also in Asia and Australia; and I suppose there is no more popular woman cellist in Europe, certainly none ever won greater applause in Paris, than Marie Romaine.

"They are only a few of our young American artists who have had from Europe the same recognition that some complain we have given Europeans. I can imagine a charge of that kind from their Chauvinists. I know certainly that the success of these I have mentioned was assured in Europe without delay, because they are among those for whom I have felt a responsibility and have followed closely."

FREEMANTEL

UNIQUE RECITALS OF BEETHOVEN SONGS

NEW YORK "HERALD"

"NOT ONLY WAS THE OCCASION UNUSUAL BUT THE LIST OF SELECTIONS AND THEIR PERFORMANCE SHOWED ARTISTIC SKILL, ADMIRABLE TASTE, SENTIMENT AND INTELLIGENCE."

PHILADELPHIA "LEDGER"

"AN INTERESTING AND UNUSUAL CONCERT . . . HE HAS A TREMENDOUSLY POWERFUL VOICE AND EMPLOYS IT WITH MUSICIANLY INTELLIGENCE AND UNDISSEMBLING SINCERITY OF FEELING. HE HAD HIS AUDIENCE WITH HIM ALL THE WAY IN A PERFORMANCE OF OUTSTANDING SIGNIFICANCE."

SEASON 1924-1925 NOW BOOKING

EXCLUSIVE MANAGEMENT: DANIEL MAYER

AEOLIAN HALL, NEW YORK

NEW SCHOOL OF CRITICISM

From the Pueblo Chieftain

(Stodgy Britishers and High Brow New Yorkers please copy).

FROM GRAPEFRUIT TO WAFFLES

TODAY'S MENU

- GALLI ORANGES
- CURCI TOAST
- PUFFED FLATS
- A MINOR COFFEE

Honestly, folks, I'd certainly be satisfied with myself, if I were as clean cut and clear as some of those notes that Galli-Curci dropped at the auditorium last night, and what she did to the soprano clef was something long to remember. I kept my promise and went down there with my wife and joined that crowd of 2500 enthusiastic soprano fans to see Galli-Curci sing and hear her warble. She did both well. You really have to see her sing to appreciate her because she sings all over. She closes her eyes and opens her mouth and the music just rolls out like water going over a cliff—only it lights a lot easier. But I'm a little ahead of my story.

MERCY! WE'RE ALL OUT OF BUTTER

In the first place the house was so full that they had to put a lot of people on the stage so that they could close the rear doors. So when the curtain went up, there flashed upon the scene a hundred or more good looking men and women and since none of us could tell which one was Galli Curci, we clapped for them all and were somewhat surprised to see the noted singer walk out from the wings instead of rising out of the crowd on the stage. She was all dressed up, but I'm hanged if I know what sort of a dress it was. She was followed by a man who wore a dress suit and looked comfortable in it. He was her husband, Homer Samuels. Samuels walked over to the piano and sat down while the Madame smiled at us all, and then he struck a few chords and the race was on. She started out with Nina, by Pergolesi. With the first note she closed her eyes and opened her mouth and one of the sweetest little notes you ever heard slipped over the edge of her lips and dropped into the audience. It was followed by a number of others and I began to sit up and take notice. I couldn't understand at first why she closed her eyes when she sang those first few notes, but I came to the conclusion it was to show the audience that she knew the words of the song by heart and didn't need to read the music. As the program proceeded, I noticed that she closed her eyes less and less when she sang and before she got through she was looking us all over, had located the exits and the acoustics and when she got well acquainted with us, she didn't hesitate to give us the best she had in her which was a whole lot. Honestly, when she got started, her husband had a duce of a time keeping that old buss of a three legged piano two lengths behind her. I thought once when they were racing along about sixty miles an hour, struck a sandy patch in the road and kicked up a lot of dust, that he had lost her, but a friendly mountain breeze blew the dust away and there he was trailing along with the baggage just the proper distance behind. But even at that he had to watch her carefully all of the time to see that she didn't get away from him. It was really good team work and I take this occasion to congratulate them both, although, as usual, the wife was in the lead.

HERE, SON, RUN TO THE STORE AND GET SOME BUTTER

As for soprano, believe me, Madame Galli-Curci can broadcast on any wave length, and she switches from one wave length to another so fast that it sometimes is difficult to tune in quick enough to catch it all. There's one thing certain, however, there is no static. And some of those short wave lengths were just as clear as anything could be. Sometimes she'd put that voice of hers way up in the sky and let it drop without a parachute but it never cracked when it hit bottom. It was remarkable how flexible it was and she didn't have to put a lot of air pressure behind it. Even her softest tones would fill a house and leave enough over to sell to the phonograph companies.

Personally, I think the Madame might just as well fire the flutist, Manuel Berenguer, because she can imitate a flute just as well as he can play it. This was clearly demonstrated when she sang La Capinera (The Wren), accompanied by the flute. Sometimes you couldn't tell whether it was the flute that was making the music or the Madame. And while she can imitate a flute to perfection, I'd give a dollar to hear her imitate that blatted Missouri Pacific switch engine bell which always has to break into a program right at the critical time. I bet she could do it and, if she did, she'd put the Missouri Pacific railroad on the blink. Speaking about a flexible voice, you just ought to have heard her sing Clavelitos (in Spanish.) Ye, gods, and little wave lengths! If a woman could talk words as fast as she sang them, we wouldn't need any self-pronouncing Webster's Unabridged Dictionaries. If every word Galli-Curci sang in that one song was a different one, Noah Webster's masterpiece wouldn't hold them all. Believe me she spilled a mouthful every time she sang a note.

THIS CREAM'S ON THE VERGE OF SOURING

But laying all joking aside, she was great. She was given a tremendous ovation, but the funny thing was that she couldn't make the people stop clapping her hands for an encore when she came out by herself. The people just kept on clapping until she brought her husband out with her. She gave numerous encores, one of which was Swanee River, an American negro folk song sung by her with an Italian accent. It was good, and her final encore was a masterpiece, both from the quality and psychology of it. It was time for the folks to go home but they didn't want to, so she came out and sang Home Sweet Home. It reminded everybody that the furnace needed a little attention or that the hose was still going, so when she got through they all got up and put their wraps on and left the building. I couldn't find my hat because she sang that song so well that tears came to my eyes and since I had forgotten my handkerchief I couldn't wipe them away.

Intensely yours,—W. H. P.

P. S.—There were two parts to the program, the Galli part and the Curci part. I liked them both.

Predicted — NOW — Acclaimed

ONE OF THE
WORLD'S GREAT CONTRALTOS

KATHRYN MEISLE

CHICAGO CIVIC OPERA CO.

A Season's Inventory:

17 OPERATIC APPEARANCES—7 ORCHESTRA APPEARANCES
25 RECITAL APPEARANCES—11 FESTIVAL APPEARANCES

Results of the Demand

GREENSBORO, N. C., APRIL 23, 1924

Kathryn Meisle shared honors with the Minneapolis Orchestra and scored a distinct triumph, displaying a powerful organ of UNUSUAL RANGE AND TRUENESS.—*Daily News*.

GUELPH, ONT., APRIL 29

Kathryn Meisle is assuredly one of the WORLD'S GREAT CONTRALTOS, uniting as she does the BRILLIANCY of the soprano, the WARMTH of the mezzo, with the PROFOUND DEPTH and POWER of the TRUE CONTRALTO.—*Evening Mercury*.

PHILADELPHIA, PA., MAY 2

Philadelphia claims Kathryn Meisle as our own, though she is now a stellar contralto of the Chicago Opera Co. Last night she was most enthusiastically received and she revealed the DEEP, RICH, TRUE INTONATIONS that won her distinction in recent local seasons. Her "Gerechter Gott" from the "RIENZIE" was DECLAIMED with dramatic authority, a goodly volume of tone and well poised assurance of manner, a REMINDER of the younger days of SCHUMANN-HEINK.—*Public Ledger*.

WASHINGTON, D. C., MAY 6

Kathryn Meisle has a voice of EXQUISITE TIMBRE, WIDE RANGE, and POWERFUL VOLUME. She is a consummate artist of song, both dramatic and purely lyric. Her ENUNCIATION is EVER DISTINCT and attended by delicate shading and dramatic emphasis. She gives a legato movement to her numbers without sacrificing the emotional qualities of the composition.—*Eve. Star*.

BOWLING GREEN, KY., MAY 9

Particular interest was centered in the appearance of Kathryn Meisle, contralto of the Chicago Opera, at the last two concerts and with the single exception of Mme. Schumann-Heink we have never heard such a glorious voice as the young artist possesses. That Meisle has one of the greatest contralto voices now before the public has already been agreed by many of the leading critics, and it is so often compared to Schumann-Heink's—for like the diva of greater fame, Meisle has much of the same tone quality—beautiful beyond compare in its pianissimo, and CAPABLE of a VOLUME that STARTLES with its GREATNESS, but at the same time RETAINS all ITS MARVELOUS TONAL BEAUTY.—*Times-Journal*.

Exclusive Management:

CALVIN M. FRANKLIN, 280 Madison Ave., New York City

Victor Records

Baldwin Piano

HOW TO WRITE A GOOD TUNE

By Frank Patterson

AUTHOR OF THE PERFECT MODERNIST AND PRACTICAL INSTRUMENTATION

Nineteenth Installment

Copyrighted, 1924, by the Musical Courier Company.

Rhythm

(Continued)

Ex. 66

(h) Idyl. Labitzky



(i) Humoresque

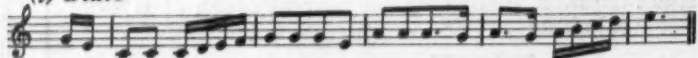
(j) Beethoven. Minuet



(k) Sally come up

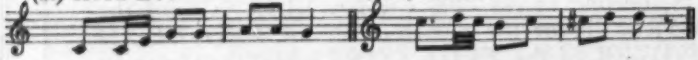


(l) Dixie



(m) Rosa Lee

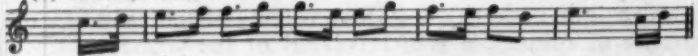
(mm) Mozart



(n)



(o) Home, sweet home



(p) Home, sweet home

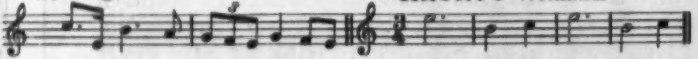


(q) Lalo

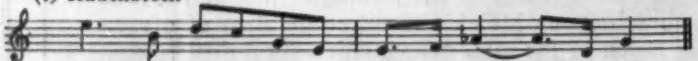


(r) Wagner

(s) The only Girl
Herbert © Witmark



(t) Rubinstein



Consideration of Ex. 66k, l, m, and n will convince the student that rhythm is not always the cause of triviality, even when it is apparently a trivial rhythm (if there is such a thing). For Exs. 66k and l are certainly fine, and though there is no great difference, rhythmically, between Exs. 66l, m and n, the quality of m and n is childish, while the other certainly is not. There is fine rhythmic force, and progress, in Ex. 66l, while m is a good deal like Ex. 66f. There is no "floating" effect in any of these. (Compare also Exs. 66mm, which has almost the same rhythm as Ex. 66m.)

But, one might argue, neither is there in Ex. 66k, which is taken from the refrain of Sally Come Up, the rest of it a rather indifferent tune. There is, indeed, no floating effect here, but there is that vigorous triplet rhythm, and the pause which follows, giving the tune a distinctive and infectious character.

Rhythmic Irregularity

The curious combination of rhythms in Ex. 66l is interesting. Here no portion of the melody-germ is repeated, except perhaps the two eighth notes. Even the sixteenth-note run has a different accent the first and second time. The beat really being 4—4, the first of these runs comes on the second beat, the second of them on the fourth. It goes to show how irregular, yet effective, rhythm may be, even in popular music.

Yet it must not be incorrectly irregular. What this leads to is seen in Ex. 66o, our old friend Home, Sweet Home. In this writing, which I find in a popular collection (and it may be the original for all I know), the position of the commas, the speed, the phrase-rhythm—everything—is confused by the omission of any distinctive note lengths, and the first up-beat differs from the corresponding up-beat at the repetition. The fact is that the tune, as written in Ex. 66o, is conceived at a much slower tempo than is now customary—perhaps we are less sentimental than our forefathers? Count four in a bar, and make the tune adagio, and the meaning of these dotted notes will be seen. The drop from G to E on the first beat of the second bar is probably meant for a glissando—portamento—cherished possession of the flabby forties. A more natural andante is found in Ex. 66p. However, in Ex. 66o, even at slow tempo, the dotted eighth rhythm would scarcely be found repeated at the beginning of the second bar. The constant use of the dotted eighth followed by the sixteenth savors too much of Ex. 66q.

How confusing it all appears, and how contradictory! Yet it is not so, if the elements of time, progress or flux, and melodic subdivisions are kept in mind. The Ländler in Ex. 66h rushes forward towards its rest point at the end of the second bar, hopping heedlessly without grace or measure after the manner of the bovine upland peasants it typifies; the Humoresque, on the contrary, is carefully subdivided, full of poise and intellectuality—not only is each bar a division, but each bar is sub-divided into halves. Furthermore, in the Humoresque each beat is an ultimate.

This needs explaining. Observe that in this Ländler, Ex. 66h, the dotted note is twice in the first bar not on a note of the chord but on a passing note, and comes to a complete cadence on the sub-dominant in the second bar. In the Humoresque just the opposite procedure is exemplified: in the first bar the sustained note is each time a note of the harmony (with A included as such)—while in the second bar there is a turn about the fifth of the sub-dominant leading on with forceful expectancy to the tonic, and then to a full stop on the fifth of the dominant harmony. There is a great difference in the result, which the student should carefully note. For it is always dangerous to set a direction, rhythm and motion—as in this Ländler—only to abandon it, leading one astray, and ending on a passing chord. This is no comma. It is a badly made phrase calling for a counter-phrase which cannot save it. (The counter-phrase in this case is the baldest of padding, marking time, and leading back to the tonic.) In Exs. 66r, s and t, especially the latter, the treatment of this rhythm and general trend of direction is shown as successfully treated in other tunes, and I would call attention particularly to a comparison of Exs. 66r and t. In each we have a downward scale broken by a dip to a short note. In r the scale is C, B, A, the B being sustained and resolving to A—note this carefully, for it is one of the most effective expedients for the stress of the little partial cadence we call a comma! In Ex. 66t the scale is E, D, C, the D-C being the two-short-note variety (see Ex. 43). And now, comparing the Humoresque, Ex. 66i, we find that the drop is from D to C, while in the Herbert waltz and the Beethoven example, Exs. 66s and j, the partial cadence effect is produced by a rise, in the one case from B to C, in the other from F-sharp to G. But there is also a similar drop from D to C in the Ländler, Ex. 66h! also a scale passage, E, D, C! wherein lies the difference? The difference is that in this Ländler the whole is just a passing passage in which the resolution, D-C, is given no prominence. None of the devices of accent are present, none of the devices for making the comma or for suggesting the forward motion—neither fermata nor flux, hold nor crescendo. The tune moves on a dead level, and is a poor tune in consequence. (Compare Ex. 23.)

A Good Plan for Study

Comparison of several different treatments of a phrase already quoted in Ex. 65e, a popular tune from the Poet and Peasant Overture, will best illustrate the importance and the various effects of the devices already outlined for the production of comma and flux. In Ex. 67 we have three rhythms applied to these same notes—with a slight difference of repetition in the third. (Ex. 67.)

Ex. 67

(a) Poet and Peasant. Suppe



(b) Beethoven. Allegro



(c) American Patrol. Meacham © Fischer



(To be continued next week.)

CHARLES STRATTON—THE MAN, THE TENOR

Charles Stratton, tenor! How long will it be before the music-loving world will know him merely as Charles Stratton, or as Stratton alone, without the qualifying term, tenor? Not long, surely, for he has the qualities that not only get a man many public hearings but also hold the attention, so that one retains the impression of him and his art long after others are forgotten.

If one were looking for a slogan for him, one might say "the Tennessee tenor." That is what he really is, for that is where he comes from, and one of the first things I asked myself when I first saw him, before I had met him or heard him speak, was, why Southerners look like Southerners? What gives them the distinguished appearance they so frequently have, the air of quiet dignity, of superiority without affectation, of poise without pose?

These are questions to which one finds no answer. These Southerners are Anglo-Saxon just as we are in the North. Stratton's family comes from Virginia, and, way back in Colonial days, from English stock, just as do the families of many of us in the North Atlantic States, in New England; yet the New Englander looks and acts not in the least like these Southerners, and of course, when one hears the one or the other speak!—but that is another story.

One might say that all this has nothing to do with music. But has it? Is not this quiet dignity and poise, this distinct but indefinable charm with which such a man as Stratton surrounds himself, just the touch of personality and magnetism that is the final essential asset of stage success for the singer?

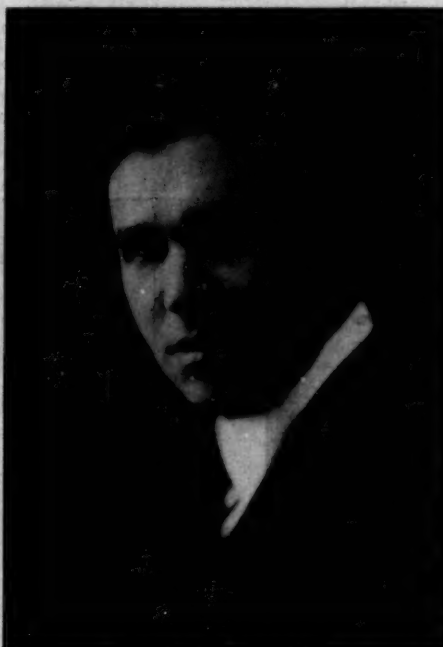
It answers, in a way, the question that has been so often asked: why it is that people with everything, apparently, in the way of art equipment, do not please the public. It answers the question simply by presenting in a rather definite way the very charm that adds itself to voice and musicianship in the case of Stratton and others like him.

But Stratton himself has never, obviously, had any idea of such a possession, and would perhaps scout the idea. There is about him none of the pose or affectation of self-consciousness which would automatically arise from such introspection. He just sings, and lets the rest of it take care of itself. Which is just as well. For one may learn to sing, but the rest is inborn—one either has it and is fortunate, or has it not and is unfortunate. But to acquire it is an impossibility. Like the color of eyes or hair, personality comes unasked. One can but be grateful to the Fates for their gifts.

Stratton always, from his very earliest days of conscious thought, planned to be a singer. As a child he sang. To sing as a man was his ambition. Every time he heard a concert where a good singer was included in the program he became the more determined to go and do likewise. He came from a family of musical amateurs—real music lovers, who practiced music for the pleasure of it without any expectation or desire of gain. His father was a singer possessed of a good deal of art, and his mother an excellent pianist. In this atmosphere the young Stratton's music naturally flourished. He studied music, the violin for an instrument, a little piano, voice as a choir singer. From his negro mammy he learned many genuine negro songs

without the white man's revisions, and these he has always remembered and now uses in their integrity in his recitals.

When the war came he enlisted in the Marine Corps with the idea of getting to France just as quickly as the Government in the guise of his superior officers saw fit to send him over. But, to his infinite disgust, the superior officers thought otherwise, and he was made song leader to the chaplain and singer in general for the camps for the sake



CHARLES STRATTON

of the soldiers' morale, and his success could leave him in no doubt as to the actuality of his musicianship, his vocation.

After the war he came North, went to Boston, and won a full scholarship at the New England Conservatory of Music. He obtained positions successively at the First Congregational Church, Cambridge, and the Central Congregational Church, Boston; then, in New York, at the Brick Church and the Temple Beth-El.

Although Stratton's education is completed, he is, like all real artists, an indefatigable student, and is delving

deep into the problems of traditional interpretation of the classics. He is not willing to take such things on faith, or merely to copy the way of others, but is building upon his own knowledge of the subject from all available sources, and last summer went to Europe to extend his investigations, where, in Paris and Munich, he made personal contacts with recognized masters, among them Bruno Walter.

This combination of knowledge, voice, musicianship and personality is a thing much sought after, and it is not with surprise that one hears that Stratton has sung the Ninth Symphony six times in this one season alone, appearing in this immortal work with Stokowski, Stock, Monteux and Gabilowitch, the Philadelphia, Boston and Detroit orchestras. He is appearing this month for the sixth time at the Nashua, N. H., festivals, singing this time Samson and Delilah, at other times Elijah, Messiah, Sway and Skylark (Thomas), Aida and Faust—these works all being given in concert form.

He is a quick reader and has a retentive memory, both of which faculties have served him in good stead on many occasions, as, for instance, when he substituted for Lambert Murphy, who was prevented from appearing by illness, at one of Dickinson's Historical Lectures at the Union Theological Seminary, singing the Benedictus from Bach's B Minor Mass at a few hours' notice.

Stratton has had a large number of concerts, as well as oratorio engagements and his press criticisms have always been not only favorable but also analytical, showing that the critics have tried to perceive the reason of the depth of his appeal. One writer says, at the end of a long article, that "more might be said, but the tribute would be incomplete. If Einstein's new theory is inexplicable in words, how much more inexplicable in the indefinable magic of sweet song. Perhaps the moistened eyes—there were more than a few in the audience—the caught breath, the hushed pause breaking into a burst of applause, were more perfect tributes."

That is just the appeal that constitutes in Stratton the true greatness of his art. He gives his audience a wealth of emotion without sacrificing the highest ideals of art and without ever sentimentalizing. It is done through the genuineness of his artistry and the force of his magnetic personality. He is a singer with a present as well as a future. F. P.

Fine Recital at Briggs Home

An excellent quintet of artists recently presented an interesting and varied program at the New York home of Mrs. Wallace Wheaton Briggs. The artists included an Auer pupil, Marion Nicholson; Florence S. Briggs, cellist; Charles Carver, bass; Louis Von Horgert, pianist, and Dorothy Fine, who furnished the accompaniments for the entire program.

Vichnin to Play in Vienna and Berlin

Israel Vichnin, the pianist of Philadelphia, Pa., will sail for Europe on June 12 with his teacher, Adele Margulies, to remain abroad for two or three years. He already has been booked for the following recitals: September 17, Vienna, and September 20, Berlin.

HERMAN DEVRIES

SUMMER SCHOOL

CHEVALIER DE LA LEGION D'HONNEUR

Music Critic, Chicago Evening American

Late of the Metropolitan Opera House, New York; Covent Garden in London; Grand Opera and Opera Comique, Paris; Royal Theatre, Brussels.

VOCAL TEACHER

PREPARATION FOR

ORATORIO, OPERA, CONCERT IN ENGLISH, FRENCH, GERMAN AND ITALIAN

While a member of the Metropolitan Opera House, the following Stars have coached with Mr. Devries:

MME. SCHUMANN-HEINK, (Le Prophete)

MARGUERITE SYLVA, (Carmen)

MILKA TERNINA, (The Huguenots)

ALLEN HINCKLEY, (La Sonnambula)

ANTONIO SCOTTI, (Herodiade)

(Romeo and Juliet)

Others who have studied or coached and are well known in the Musical World are: Arthur Middleton, John B. Miller, Ralph Errolle, Grant Kimbell, Beecher C. Burton, Reginald Roberts, Charles Rouse, Parker Coombs, Luella Chilson-Ohrman, Ora M. Fletcher, Leonora Allen, Clara Maentz, Grace Ellsworth, Hazel Eden, Frances Demarest, Mary Ann Kaufmann, Maude Lambert, Helen Axe Brown, Mary Highsmith, Alice Dovey, Hildred Hostetter, Cora Brinkley Lochner, Hugh Anderson, Karl Buren Stein, Alfred A. Kanberg, Carl Cochems, Mabel Cox, Floretta Chalmers, Esther Pearson, Ethel Rust, Ellaine De Sellem, Thomas Richards, Christian T. Martens, Olive June Lacey, Else Harthan Arendt, Mrs. Williams Lester, George Tenney, Rose Lutiger Gannon, Harrison Slade, Alma Hayes Reed, Mr. and Mrs. William Phillips, Walter Allen Stults, Monica Graham Stults, Kathryn Browne, Mila Luka and others.

NO FREE SCHOLARSHIPS

528 FINE ARTS BLDG., CHICAGO, ILL.

ERNO RAPEE, MANAGING DIRECTOR OF FOX THEATER, VERSATILE MUSICIAN AND KEEN BUSINESS MAN

Has Conducted Symphonic Concerts and Operas and Is a Pianist and Composer—Business Ability Combined with Musicianship Led to Appointment at Fox Theater

The importance of music in the larger motion picture theaters throughout the country is being recognized more and more each year. One of the pioneers in this work was Erno Rapee, who about six years ago began his activities as conductor of the Rivoli Theater in New York. In the early period of the development of music in the movies we all remember the trying days of the second or third rate piano, played by none-too-good musicians. There were protests then from some of those who attended the performances, and now owners of motion picture theaters have come to the realization that music is a great asset to any film. Through the muse the picture literally lives. In order

by the Philharmonic Orchestra in Vienna. In speaking of his pianistic achievements, it might be pointed out that he was the first pianist to appear with the Letz Quartet.

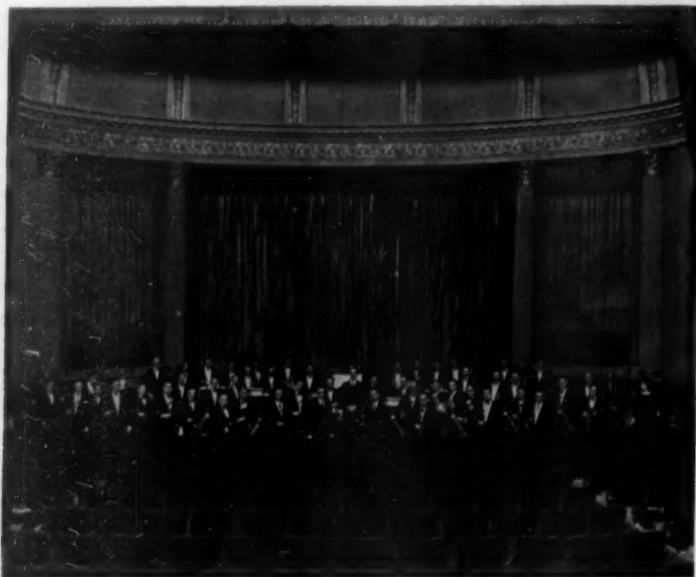
"In addition to your piano concerto, what else have you done in the line of composition?" To this Mr. Rapee answered that "About fifty of my compositions are published by Richmond-Robbins, and G. Schirmer has gotten out several of my piano transcriptions."

Motion picture pianists and organists have found Mr. Rapee's Motion Picture Moods a ready reference guide book. This consists of 674 pages of music classified into fifty-three different moods. Mr. Rapee's wide experience has

in the New York Commercial of November 20, 1922:

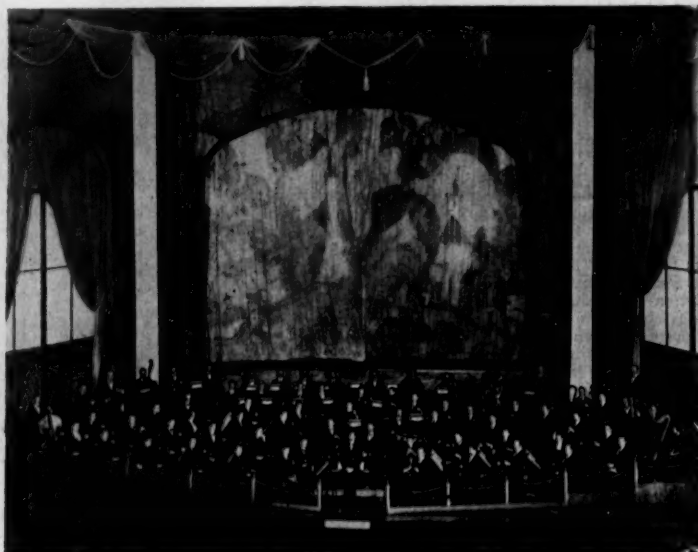
"Paderewski sat in a box at the Capitol Theater yesterday afternoon and surreptitiously wiped away a tear. It was a tear of joy in which many of the musicians in the audience might easily have joined. The cause of this extraordinary emotion was the first performance in New York of Richard Strauss' *Ein Heldenleben*. It was not, however, the introduction of this work in New York that moved Paderewski so profoundly. It was the magnificent performance of it by the Capitol orchestra. At once a crashingly brilliant and scholarly performance which established Erno Rapee's orchestra as an organization to be reckoned with. The symphony orchestras must guard well their laurels for such performances as this place them in jeopardy. The co-ordination, unity and rhythmical precision of the Capitol orchestra were electrifying. One instinctively felt in the presence of a great transition, of an orchestra stepping over a threshold of greatness. It was a real achievement."

One day later, November 21, 1922, Deems Taylor stated in *The New York Herald*:



THE FOX THEATER ORCHESTRA OF PHILADELPHIA

The photograph to the left shows Mr. Rapee with the Fox Theater Orchestra, of which he is now conductor. His official title at this theater is managing director. In the picture to the right Mr. Rapee is photographed with the Capitol Theater Orchestra, of which he was conductor for three years prior to accepting the Philadelphia post.



White photo

THE CAPITOL THEATER ORCHESTRA OF NEW YORK

to get the best results musicians of high rank must be secured for the orchestras in our leading motion picture houses. That this is the case today is evident, for in many of our important theaters we have either native or foreign musicians who have received a thorough musical education here or abroad. In the case of Mr. Rapee, he was born in Budapest, and graduated from the Budapest Conservatory of Music in 1909 with the highest honors. When questioned in regard to his subsequent activities, Mr. Rapee stated:

"I have been conductor of symphonic concerts and operas throughout the principal cities of Central Europe, including an appointment as assistant conductor to Dr. Schuck, musical director of the Dresden Opera House."

Added to this interesting record of achievements Mr. Rapee enjoys the reputation of being a pianist and composer of no mean talent. One of his most notable compositions and one which was the subject of much favorable comment was his piano concerto which was successfully performed

proved him in good stead in the compilation of this book: it is invaluable for the purpose for which it was intended.

Rivoli patrons in New York had the privilege of having Mr. Rapee conduct the orchestra at that theater for two years, following which he wielded the baton at the Capitol Theater for three years. The Capitol is the largest motion picture theater in the world, and is an edifice which most of the visitors to New York desire to visit and inspect.

To get back to music in the movies, Mr. Rapee was the first man in this country to produce Richard Strauss' *Til Eulenspiegel* and *The Hero's Life* in a motion picture theater. Among the other symphonic works performed by him were the fourth, fifth and sixth symphonies of Tchaikovsky, Prince Igor Ballet Music, *The Ride of the Valkyries*, Wotan's Farewell and the Magic Fire Music from *Die Walküre*, *Bartered Bride*, etc. That the conductor's work was recognized for its artistic worth by the New York critics is evident from the following excerpt which appeared

"Erno Rapee's reading was excellent, having vigor, a good sense of climax and an excellent feeling for balance and orchestral detail. So skillfully did Mr. Rapee handle his orchestra that despite its comparatively small size (about seventy men) it produced an impressively full and sonorous tone. The audience listened attentively and seemed enormously appreciative."

Some six months ago Mr. Rapee's ability with the baton, coupled with his unusual insight into the business management of a motion picture theater, led William Fox to invite him to become managing director of the new Fox Theater in Philadelphia. Mr. Rapee accepted the post, and each week thousands of Philadelphians flock to the theater to enjoy

THE CURTIS INSTITUTE OF MUSIC

A National Institution

Under the auspices of The Curtis Foundation (Endowed by Mary Louise Curtis Bok)
SOUTHEAST CORNER 18TH AND LOCUST STREETS, PHILADELPHIA, PA.

OPENING ANNOUNCEMENT

Season 1924-1925

October 1st—June 3rd (Term of 35 weeks)

EXECUTIVE STAFF

John Grolle, Director Grace H. Spofford, Secretary
Emily L. McCallip, Registrar, Preparatory Department

A DISTINGUISHED FACULTY OF INTERNATIONAL ARTISTS including

Horace Britt, Cello	Josef Hofmann, Piano	Leopold Stokowski, Orchestra
Mme. Charles Cahier, Voice	Michael Press, Violin	Louis Svecenski, Ensemble
Carl Flesch, Violin	Mme. Marcella Sembrich, Voice	Rosario Scalero, Composition
George A. Wedge, Ear Training and Harmony		

The Institute is divided into two departments, the Preparatory and the Conservatory.

Students, including beginners, desiring to enter the Preparatory Department of the Institute, may enroll the week of September 15.

Entrance examinations for admission to the Institute will be held the week of September 22.

The catalogue of The Curtis Institute will be ready for distribution June 1st, and may be had on application to the Institute.

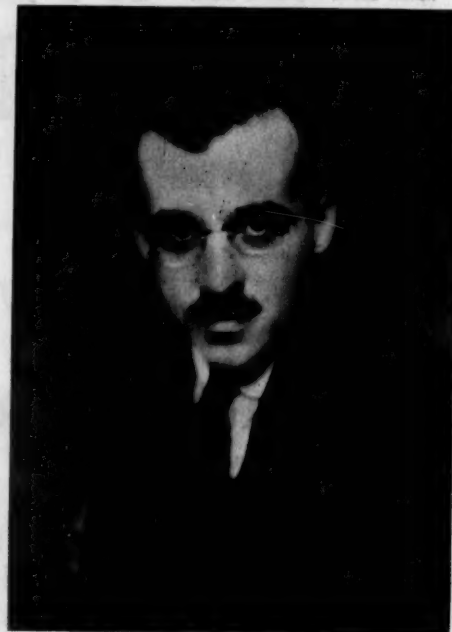


Photo by Edward Thayer Monroe

ERNO RAPEE

the artistic offerings. Each member of Mr. Rapee's orchestra is a first class musician, and in line with the policy followed by him in New York he gives his patrons a wide range of selections from the works of the old masters as well as from those of the present day. Philadelphia critics, too, have joined in praise of Mr. Rapee. The North American stated that "The response of the orchestra to its leader insures a performance of real artistic beauty." According to the *Bulletin*, the music at the Fox Theater is inspiring; the *Record* states that Rapee directs in wizard style, and the *Inquirer* sums up the performances with the one word "superb."

G. N.

Numerous Dates for Ellen Buckley

It was only six months ago that Ellen Buckley came under the Walter Anderson management, having recently returned from Europe after successful appearances in London at Queens Hall, Royal Albert Hall, London Ballad



ELLEN BUCKLEY

concerts, with the Handel Society in St. Paul, with the Scottish Orchestra, and in the Hymn of Praise under the direction of George Henschel, yet in that short period she has filled a score of engagements. Included among them were appearances at Carnegie Hall and Aeolian Hall, New York; Brooklyn Academy of Music, with the Columbia University Choral Society, Philadelphia Orpheus Club, Albany Mendelssohn Club, Newark Lyric Club, Holyoke Choral Society, Schenectady Choral Society, etc. Miss Buckley has received such flattering encomiums from the press and "appreciations" from musical directors as to indicate that she has already established herself as a successful and dependable artist.

To a manner that is gracious and a voice of delightful purity and facility, has been added style and musicianship of a high order, the foundation of which was obtained by a thorough schooling in piano before taking up the study of singing.

Cortot's Paris Class Opens

With over 350 pianists present, among them eight from the David Mannes Music School in New York, Alfred Cortot's Course in Interpretation opened May 6. Held under the auspices of the Ecole Normale de Musique, the class is so large that one of the concert halls, the Salle des Agriculteurs, is used for the ten lessons of the course. The program for the series is The Masterpieces of Piano Literature of the Nineteenth Century. In conjunction with the course, the noted pianist is giving a series of ten recitals, in each case on the day following the class lesson and in each case duplicating exactly the list of works played at the lesson by the students. The program includes the principal works of Beethoven, Schubert, Weber, Mendelssohn, Schumann, Chopin, Liszt, Brahms, Balakirew, Moussorgsky, Grieg, Franck, Scriabine, Chabrier, Albeniz, Fauré, Debussy, Dukas.

Of the eight pianists from the Mannes School who arrived in Paris with Mlle. Berthe Bert, their teacher, a few days preceding the initial lesson, five are sent on Walter Scott Scholarships, awarded to promote closer artistic relations between France and America. A number of pianists from Chicago and Boston also went with Mlle. Bert, who is M. Cortot's representative at the Mannes School. The American group was greeted upon the arrival of the Rochambeau at Harve by French officials and musicians, who presented Mlle. Bert with two huge bouquets of flowers. Aboard the steamer, two of the Mannes School students participated in the ship's concert, which had also two other American pianists, Raymond Havens and Pauline Danforth, as soloists.

At the opening class in Paris three Beethoven sonatas and the thirty-two Variations were played by seven of the seventy-five players, and on the evening of the next day, M. Cortot performed the same program for an audience which filled the Conservatoire auditorium, and which included the entire student body. Several of the Mannes School group have taken M. Cortot's course at the New York school, where the French pianist has conducted classes for two seasons. As was his custom at the New York classes, M. Cortot required of each student, before performance, a brief essay on the composer and the work to be played. This he read and discussed for the student body.

HOTEL EUROPEAN PLAN LATHAM

COMPLETELY RENOVATED

In the Heart of New York's Business and Shopping Centre
Thoroughly modern throughout. Superior Cuisine.
Exceptional Service. Rates \$2.00 a day and upward.

EMIL H. REINERS, Manager

28th St. and Fifth Ave. New York

Two of the Mannes School pianists were among the seven players at the initial lesson.

In June, M. Cortot will give special classes for Mlle. Bert's students, who are scheduled to sail for America on June 21.

Many Honors for Ignace Hilsberg

Ignace Hilsberg comes to America at the height of his artistic power, after having established a reputation in Europe and the Orient as a pianist of sincerity and understanding.

Born in Poland in 1894, when very young Hilsberg displayed such aptitude and technical command of the piano that at the age of nine he was soloist with the Warsaw Philharmonic Symphony Orchestra, scoring a well-merited triumph. His achievements won him a scholarship at the Petrograd Conservatory, where he studied for three years with Prof. Essipoff, continuing after the latter's death with Prof. Dubasoff. On his graduation he was summoned to play before the Imperial family.

From Petrograd the artist moved eastward to Tomsk,



IGNACE HILSBURG,

pianist, who will teach at the Dubinsky Musical Art Studios, during the summer course.

Siberia, where he accepted a professorship in the Tomsk Conservatory. After a year in that city, he started toward the Orient, giving many concerts en route. In Japan and China his delicacy and power won instant acclaim; he was invited to play before the President in the Palace at Peking, and was awarded a medal as Chevalier of the Chinese Republic.

Vienna welcomed Hilsberg on his return from the Orient. He became a friend of the renowned Professor Sauer, with whom he spent much time in study, absorbing into his artistic development the best of that master's methods. On Sauer's suggestion, he journeyed to Athens, holding for two years a professorship at the Royal Conservatory, and frequently playing for the King. Mr. Hilsberg is now associated with the Dubinsky Musical Art Studios. He has just come to the United States, where it is expected that his fine technic, his understanding, and his delicacy that restrains an intense power, will secure immediate recognition for this consummate artist.

Klibansky Studio Notes

Lotta Madden, artist from the Klibansky studio, is achieving success on her Pacific coast tour. A. Marentze Nielsen, another artist pupil, was successful in a program of Scandinavian songs in costume which she gave before members of the American-Scandinavian Foundation at the Hotel McAlpin, on May 7. She possesses a clear soprano voice of much sweetness, and interprets her songs with charm.

Stadium Auditions for Piano, Voice, Violin to select soloists for appearance with PHILHARMONIC ORCHESTRA this Summer

All applications should be sent to
MRS. WILLIAM COWEN, Chairman
Fisk Bldg., 250 West 57th Street, New York

Miss Nielsen was also heard in Port Chester, N. Y., recently. Dorothy Claassen appeared in successful concerts in Kerryville and Fredericksburg, Texas, recently. She was heard with the San Antonio Oratorio Society this winter, and is a member of The Lyric Ensemble and of the Masonic Quartet, both of San Antonio, Tex.

Artists from Mr. Klibansky's studio gave another recital in Larchmont, N. Y., on May 6, under the auspices of the Larchmont Post, American Legion. Those taking part were: Alveda Lofgren and A. Marentze Nielsen, sopranos; Louise Smith, contralto; Cyril Pitts, tenor, and Charles Beach, baritone. Mary Ludington was heard in a piano group, and also as accompanist for the evening.

Mr. Klibansky presented Mabel Nichols and Edythe Dixon at a recital on May 12 at the American Institute of Applied Music.

New Features for Goldman Concerts

The program schedule of the Goldman Band Concerts, recently issued, is more attractive than ever before and includes many new features. Among the novelties is the contest for boys' bands, to be held on August 1, in which eight massed bands of about 600 boys, together with the Goldman Band, will perform one number. On August 4 a music memory contest will be held, when the Goldman Band will play excerpts from about forty selections and on this occasion the names of the compositions and composers will not be announced. The contestants will be requested to write down the name of each composition and the composer as it is played. Suitable prizes will be awarded to the six having the greatest number of correct answers. All contestants attaining a grade of seventy-five per cent. or higher will receive a certificate of merit attesting to their familiarity with the works of the great composers. This contest is held for the edification of music lovers.

The Oratorio Society of 250 voices will appear on June 14, rendering excerpts from Elijah and The Messiah. The New York University Summer School Chorus will sing on August 9. For the opening concert on Monday evening, June 2, there will be two soloists, Genia Fonarova, the noted Russian soprano, and Waino Kauppi, cornetist. Edwin Franko Goldman has prepared a program schedule which should please all music lovers.

The concerts this year will not be supported through voluntary subscriptions as heretofore, but are the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, and, due to this munificent gift, Mr. Goldman has been enabled to enlarge upon the plans of previous years.

EDWIN STANLEY SEDER says:

"They are among the loveliest tone-pictures in miniature for the instrument that I have ever seen. Each carries a definite idea, they are well contrasted, and their registration, especially on a modern organ, shows the great skill of their author. ***I am planning their use in further recitals with great pleasure."

Six Picture Scenes

for Organ by
EDWIN H. LEMARE
Op. 134

1. In the Garden. 2. Intensity. 3. Suspense.
 4. Caprice. 5. Forest Scene. 6. Minuet.
- Price, complete, \$1.50

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON NEW YORK CHICAGO
40-44 Winchester St. 13 E. 17th St. 316 So. Wabash Ave.

BOSTON CHURCHES PRESENT ELIJAH AS OPERA

Four Excellent Performances Given Under the Auspices of the Greater Boston Federation of Churches—George Dunham Conducts Festival Chorus, Made Up of the City's Best Known Organizations—A Fine Cast—Third Week of "Pops" Attracts Usual Large Throng—Converse's Fantasie Heard

Boston, May 25.—Mendelssohn's familiar oratorio, *Elijah*, was performed four times as an opera this week-end, at the Boston Opera House—Friday evening, Saturday afternoon and evening, and Sunday afternoon, May 16, 17 and 18—under the auspices of the Greater Boston Federation of Churches. George Sawyer Dunham conducted the Festival Chorus made up of members of the Handel and Haydn Society, People's Choral Union, Boston Oratorio Society, Philharmonic Society, Cecilia Society, Apollo Club, R. H. White Store chorus, Shepherd Stores chorus, and the various church choirs of greater Boston, this large chorus being seated in the orchestra circle, while the eight or nine principals, who acted as well as sang, were accompanied by several hundred people on the stage that carried on the story of the opera in pantomime. Another feature was the placing in the upper gallery of several hundred boys and girls for the celestial and angel chorus. These children were trained by Prof. John O'Shea, supervisor of music for the City of Boston. The cast was as follows: *Elijah*, Wellington Smith; *Obadiah*, Rulon Y. Robison; *Ahab*, Frederick Mulvenny; *Prophetess*, Mrs. Alvan T. Fuller; *Widow of Zerepath*, Lucy May Van De Mark; *Sister of the widow*, Clara Killius; *Jezebel*, Hazel F. Tuthill, and messenger angel, Nora Frances Burns.

Although the dramatic story of *Elijah* has been performed many times as an oratorio, it is relatively little known as an opera. William Dodd Chenery of Springfield, Ill., producer of Biblical operas for many years, is author of the dramatized version and directed the production in Boston. The performance was singularly well done, the settings, costumes, lighting, as well as the action of the chorus being noteworthy features. The large chorus, which occupied the left hand portion of the floor and orchestra circle, was well handled by Mr. Dunham and performed its work in commendable style. Herbert Wellington Smith in the title role proved anew his admirable abilities as a singer of skill and musical intelligence. He also demonstrated a hitherto unsuspected talent as an actor, his work being free from amateurishness and generally convincing. Noteworthy also was the sympathetic and musicianly singing of Mrs. Alvan T. Fuller in the role of the Prophetess, and Rulon Robison as Obadiah, Lucy Van De Mark as the widow of Zerepath, Clara Killius as sister of the widow and Hazel F. Tuthill as Jezebel. Messrs. Chenery and Dunham are to be congratulated on the fine success of their undertaking.

TILLOTSON PLAYS EN ROUTE TO EUROPE

Frederic Tillotson, the splendid young pianist of Boston, played at both the first and second class concerts on board the *Scythia* when he sailed for Europe recently. Mr. Tillotson will spend the next five months coaching with Tobias Matthay, and will be heard in London, Paris, Berlin and Amsterdam before returning in the fall for a concert tour in this country.

THIRD WEEK OF "POPS" UNDER JACCHIA

On Monday evening, May 19, at Symphony Hall, the "Pop" concerts of the Boston Symphony Orchestra entered on their third week, under the expert leadership of Agide Jacchia. The seventy-odd numbers of the week's programs ran their usual course—fragments with a ready melodic appeal from the symphonic repertory, operatic fantasias, classic overtures, rhapsodies, waltzes, marches and dance music, not omitting potpourris from current operettas and orchestral arrangements of Russian folk songs and Negro Spirituals transcribed by the efficient and indefatigable Italian conductor himself. Mr. Jacchia merits particular

praise for the excerpts from *Die Meistersinger*, for which he made a place on Thursday's list.

Special nights were set aside for the Women's City Club Monday, and the Men's City Club Wednesday. Crowded houses were the rule throughout the week.

CONVERSE'S FANTASIE HEARD

Frederick S. Converse's Fantasie for pianoforte and orchestra was given an artistic presentation at a concert by the New England Conservatory chorus and Conservatory orchestra, Wallace Goodrich, conductor, in Jordan Hall, Friday evening, May 16. The soloists at the concert were Alfred De Voto, pianist, and Charles Bennett, baritone, of the faculty, and Katharine Nolan, '24, organist. On the program were Wilhelm Gericke's Chorus of Homage for mixed chorus and orchestra; the nocturne from the incidental music to Widor's *Conte d'Avril*; Max Bruch's *Flight of the Holy Family* for mixed chorus and orchestra; the chorus from the *Bach Mass* in B minor, and the *Bach cantata*, *When will God recall my spirit?* J. C.

Adamo Didur Sails

Adamo Didur, well known Polish basso of the Metropolitan Opera Company, accompanied by his friend of many years, Joseph Landau, sailed on the *Leviathan* on May 24, following the close of a most successful operatic season.



ABOARD THE LEVIATHAN.

Adamo Didur, basso of the Metropolitan, and his friend, Joseph Landau, who sailed on the *Leviathan* last Saturday.

After his appearance in Atlanta and Cleveland with the Metropolitan, Mr. Didur made a short but highly successful tour in the popular Polish opera, *Halka*, from the versatile pen of the beloved composer of that country, Moniuszko. This work is the best known in the operatic repertory of Poland, ranking with the operas of Verdi, Donizetti, etc., of Italy. *Halka* has a wonderful melody throughout the score and a distinct style that finds immediate appeal. *Halka* is, according to Mr. Didur, a favorite with the intellectual and simple native, and this recent tour of Mr. Didur's afforded the Poles in this country a rare and much enjoyed opportunity to hear again the familiar opera once heard in the old country. The production, to be sure, was not on an elaborate scale, but it was sufficient to insure another tour with, perhaps, the addition of a Polish ballet, next season. The cities visited were: Rochester, Schenectady, Cleveland, Buffalo, Baltimore and Wilkes-Barre. In each of these cities, a single performance was given, with but one exception—Detroit had two.

Before going to his home in Cracow, Poland, Mr. Didur will probably sing Boris Godounoff in Berlin. He will return to New York early in the fall to rejoin the Metropolitan.

Sailing on the *Leviathan* with Mr. Didur, besides Mr. Landau, who will visit his home in Warsaw for the first time in over twenty years, was also Sol Hurok and Rosa Ponselle.

Caterina Gobbi in La Forza

Caterina Gobbi, young Italian dramatic soprano, who recently came to this country with recommendations from persons high in the Italian musical world and since her arrival has been working steadily with Oscar Saenger, made her operatic debut here last Saturday evening, May 24, in the role of Leonora in Verdi's *Forza del Destino*. The good impression recently made at her recital in Town Hall was confirmed and strengthened.

Miss Gobbi has a true dramatic soprano voice, of unusual beauty, especially in the upper register, and of ample strength. Her singing, too, is excellent, the production

free and the voice even throughout. She handled the frequently long and difficult phrases of the score with complete ease and assurance. Her acting also deserves notice, especially for its restraint. There was an absence of that superfluity of gesture which too often mars the work of operatic artists, and when the center of interest in a scene focussed on some other character, Miss Gobbi was content to remain quiet and unobtrusive.

A very large audience, mainly of her countrymen and women, assembled to hear her and the applause was spontaneous and prolonged at every opportunity. Her debut was a most distinct success. Miss Gobbi was well supported by a cast which included Manuel Salazar, Mario Basiola, Frances Paperte, and Messrs. Malatesta, Bozzano and Dalle Molle. The whole performance, directed with spirit by Maestro Carlo Peroni, was on a distinctly high level. Chorus and orchestra both did their work excellently. The scenery was more than satisfactory. Giovanni Bellucci was responsible for the arrangement and management of the performance.

Gigli Feted and Serenaded As He Sails

Beniamino Gigli, young Italian tenor of the Metropolitan Opera Company, accompanied by his wife and children, sailed for Italy, Saturday, May 24, on the Italian steamship, *Columbo*, for Genoa, to spend the first part of the summer in rest in his native land. Before returning, Mr. Gigli will sing in concert in Italy and will also go to the State Opera, Berlin, for some special performances as guest. He will arrive in this country the middle of September and go immediately to San Francisco, where he has been engaged for special operatic performances. Returning East, he will fill some concert dates en route.

His departure for Italy was not exactly quiet, for his good friend, Police Commissioner Enright, went down to the pier to see him off and took along the police band and glee club, both of which serenaded him at length. Two evenings before Dr. John Alton Harris, special Deputy Police Commissioner, gave a dinner in the new Harriss log cabin in honor of Gigli and Mrs. Gigli. The guests sat at one long table in the rustic building in the Commissioner's yard. There was music, naturally. Mr. Gigli sang. Others on the program were John Charles Thomas, Anna Fitzu, Carmela Ponselle, Edward Lankow, Suzanne Keener, Raoul Vidas, Rudolph Bocho, William Janashek, Solon Alberti and Joseph Adler. Others present were: Mayor and Mrs. Hylan, Police Commissioner and Mrs. Enright, Dr. and Mrs. Preston Pope Satterwhite, Mr. and Mrs. Oliver Harriman, Colonel and Mrs. Douglas I. McKay, Mr. and Mrs. Fortune Gallo, Mr. and Mrs. Louis Henri, Archer Gibson, Mrs. Rhineland Waldo and Mr. and Mrs. R. E. Johnston, Lula Breid, Minnie Breid, Mr. and Mrs. Donald Brown, Ellen Benson, Mr. and Mrs. F. J. Birmingham, Mr. and Mrs. Paul Block, Mr. and Mrs. Harry A. Cohen, Henry W. Dearborn, Stanley Dalton, Mr. and Mrs. F. M. Ferrari, Mrs. I. A. Hall, Mr. and Mrs. L. G. Kaufman, Dr. and Mrs. John J. Loughlin, Sophie Irene Loeb, George MacDonald, Henry MacDonald, Mabel McKinley, Mr. and Mrs. John H. Murphy, Count Michael Magnoni, Mr. and Mrs. John A. Noble, Mr. and Mrs. Enrico Rosati, Captain and Mrs. G. L. P. Stone, Walter Scott, Mrs. Betti Schinasi, Emily Smith, Lieutenant G. B. Sherwood, Samuel W. Taylor, Mrs. R. Taylor, Mr. and Mrs. Charles C. Tegethoff and Mrs. John Charles Thomas.

The party was a farewell to the Giglis, who sailed on the *S. S. Colombo*. In return the tenor gave a luncheon aboard the *S. S. Colombo*, Friday, May 24, at which many of the guests of Friday night were present.

Clara Novello Davies to Remain in New York

Clara Novello Davies has been induced to go to Atlantic City every week-end during the summer to teach a large class of pupils from Philadelphia and surrounding points. Mme. Davies has already commenced her work there and is most enthusiastic over the talent. She will also teach certain days in her New York studio, besides working with the Novello-Davies Artists' Choir in preparation for the series of concerts next season. Mme. Davies had planned to go to Paris to teach, as she did last summer, but owing to the demands for her services in New York and Philadelphia, she has decided to stay here. Recently she was the recipient of an ovation at the Academy of Music in Philadelphia, when she acted as judge at a large contest. When she appeared upon the stage, the 3,000 singers present rose in a body and sang, without accompaniment, Ivor Novello's (her son) song, *Keep the Home Fires Burning*.

Baur Memorial Scholarship Fund Increased

The Clara Baur Memorial Scholarship Fund was considerably increased when the proceeds from the ballet and opera novelties presented at the Cincinnati Conservatory of Music on May 7, under the direction of Ella Daganova, ballet mistress of the Cincinnati Conservatory of Music, were added.

The performance included the third act of Frederick S. Converse's American opera, *The Sacrifice*, and Debussy's charming opera, *L'Enfant Prodigue*. A stellar cast, orchestra of symphony men, large chorus and ballet added to the splendor of the production. This performance was unusually well attended and consequently the receipts boosted.

Sheet Music Dealers' Convention Here

The annual convention of the National Association of Sheet Music Dealers for 1924 will be held at the Waldorf-Astoria Hotel, New York, June 9-10-11. Points to be especially considered are the establishment of a central general supply and information bureau for the trade and also of a retail credit rating and collection bureau; advertising of sheet music and books; better co-operation of the trade with the Music Industry's Chamber of Commerce and the National Bureau for the Advancement of Music. E. A. Whitaker, secretary of the American Fair Trade League, will address the association on the subject of price standardization.

Elman to Play in Quartet

Mischa Elman announces three chamber music concerts for string quartet for next season, on Wednesday evenings, November 19, 1924, February 18 and April 15, 1925. Mr. Elman will play first violin and his associates will be Edward Bachman, second violin; Nicolas Moldavan, viola, and Horace Britt, cello. The concerts will be given in New York.

Washington, D. C.
1728 N Street Northwest

New York
915 Carnegie Hall

LOVETTE

- ❑ Master of modern pianoforte ideas, stands preeminent as a pedagogue, and is a true exponent of relaxation and arm weight.
- ❑ Direct methods only employed in the inculcation of principles and sensations.
- ❑ His pupils are found in many countries and in nearly every state in the Union.
- ❑ What Rudolph Breithaupt, the celebrated Berlin teacher, said:

"I had studied for years and had never heard a sensible solution for piano movements or a rational system until I met him."

Summer Session Commences in
New York, June 16, 1924

FOREIGN NEWS IN BRIEF

WALTER DAMROSCH TO CONDUCT CHILDREN'S CONCERT IN LONDON

London, April 28.—Walter Damrosch is visiting London this spring from the Continent, specially to conduct an orchestral concert for children on May 17. This concert is the second in the series arranged by Daniel Mayer, Ltd., on the lines of Mr. Damrosch's own concerts for children in the United States. The third concert will take place on June 14 and will be under the direction of Adrian Boult.

G. C.

SZIGETI MAKES A HIT IN MOSCOW

Moscow, April 28.—Joseph Szigeti, a fine violinist, scored at Moscow a very great success and had a very warm reception. For his last concert at the State New Theater (which was overcrowded) he played the Kreutzer sonata of Beethoven, Mendelssohn's concerto and some pieces of Bach, Dvorak, Pugnani, etc. For some years Moscow has not heard such a remarkable violinist.

V. B.

ORCHESTRAL CHORAL AND SOLO CONCERTS FOR BRITISH EMPIRE EXHIBITION.

London, May 5.—In addition to the Dominion concerts (news of which has already appeared) a series of orchestral concerts is also being arranged for the British Empire Exhibition to take place in the Conference Hall at Wembley during June. Three concerts are to be given by the London Symphony Orchestra, three by the Royal Philharmonic Orchestra, and three by the Royal Albert Hall Orchestra. The dates of the big choral concerts to be given by the massed choirs of London ("Wembley Choir") under Dr. Charles Harris are as follows: June 14 (devoted to Handel), June 28 (miscellaneous), June 12 (devoted to Mendelssohn), July 19 (miscellaneous), August 9 (British compositions). Rehearsals are now in progress at the Empire Stadium.

C. S.

DE LARA OPERA HEARD IN ENGLAND

Newcastle-upon-Tyne (England), May 3.—The Three Musketeers, an opera based on Dumas' novel by Isidore De Lara, was produced at the Theatre Royal here yesterday by the Carl Rosa Company for the first time in England. It has been previously heard only in Paris and Aix-les-Bains. It was well received here and is likely to be heard a number of times before being taken to London for the Carl Rosa season in June. The conductor was Herbert Bath and the principal roles were taken by Maude Neilson, Hope Laurin, Bernard Ross (D'Artagnan) and Ben Williams.

R. P.

DOMINION ARTISTS' CLUB FOR LONDON

London, May 5.—A Dominion artists' club is being formed in London for professional musicians, painters, sculptors, dancers, writers and actors hailing from Canada, New Zealand, South Africa and Australia, special terms of admission being arranged for students in any of these arts. The club aims not only at being a social center but also at providing a reliable fountain-head for information on artistic conditions in this country and the Continent, methods of publicity etc.

G. C.

NEW APPOINTMENT FOR GREAT ENGLISH COMPOSER

London, May 6.—Sir Edward Elgar has just been appointed Master of the King's Music, a post which became vacant on the recent death of Sir Walter Parratt. Sir Edward is sixty-seven years of age.

G. C.

STORY OF A SOLDIER TO TOUR SWITZERLAND.

Zürich, May 3.—L'Histoire du Soldat, by C. F. Ramuz, the Swiss poet, music by Ivor Stravinsky, was given the first performance in German (translation by Hans Reinhart, of Winterthur) in Switzerland by the Literary Club Hottingen of Zürich, at the Pfauen-Theater here. Hermann Scherchen was the conductor and Franz Wenzler, the director of the theater, the producer. The success was undisputed and there were many calls for the performers. Another performance followed immediately at the Winterthur Stadttheater under the auspices of the Collegium Musicum there. The Hünli Concert Direction of Zürich will take the entire ensemble on a Swiss tour in the autumn.

H. W. D.

PICCAVER ACCUSES STRAUSS.

Vienna, May 6.—Alfred Piccaver, the Staatsoper's American tenor, has exploded a bomb in the midst of the Strauss festivities by publishing in today's Neue Freie Presse a letter addressed to the management of the Staatsoper in which he raises some accusations against Director Strauss, to explain the cancellation of his last night's appearance in Manon Lescaut at the Staatsoper. The reason, he says, was that he refused to sing without one single rehearsal, his rehearsals having been called off by Strauss in favor of those for Schlagobers. Piccaver's letter, in which he threatens to quit the Staatsoper, is the sensation of the week.

P. B.

STRAUSS—DER ROSENKAVALLER.

Vienna, May 3.—The standees of the Staatsoper have presented Richard Strauss with a silver rose on the eve of the Staatsoper's Strauss Festival, which opened before a half house with Feuersnot and Josefslegende. Strauss has retaliated by donating to the enthusiastic youngsters the manuscript score of his Bourgeois gentilhomme suite.

P. B.

SCHÖNBERG'S LATEST HEARD.

Vienna, May 3.—Arnold Schönberg's eagerly expected new work—A Serenade in seven movements for clarinet, bass clarinet, guitar, mandolin, violin, viola, cello and a baritone voice—had its first performance anywhere last night, at the home of Dr. Norbert Schwarzmann, a prominent local physician. An audience of 200, largely musicians and men of letters, was present, and the big proceeds went to charity. Schönberg himself conducted the work, as well as the performance of Pierrot's L'Amour, which followed.

P. B.

MARCIA VAN DRESSER AT COVENT GARDEN.

London, May 10.—Marcia van Dresser, soprano, has been engaged as the only American for the first post-war international opera season now in progress at Covent Garden. She appeared for the first time last night as Gutrune in Götterdämmerung and shared honors with Bruno Walter, Gertrud Kappel and Fritz Soot (Siegfried), who by the way has been engaged to sing Siegfried in Bayreuth. It

Maud Heald, Contralto

In these days when contralto voices of caliber are few, it is of interest to record the advent of a young voice adequate in sonorous tone quality, range and power. This deep toned mellow and persuasive organ has been under the tutelage of Sara Cosgrove, of Chicago, for several years and has had the training afforded by the renowned Marchesi School of Paris, of whose method Mme. Cosgrove is a pronounced disciple. She had previously been under other tutors. Miss Heald comes before the musical public well equipped as a concert singer with a beautiful voice, carrying the charm of personality as well as interpretative ability of a high order.

The name of Heald is histrionically reminiscent of pioneer Chicago, where she now resides, and it may be interesting to know that the husband of this aspirant for public favor is a lineal descendant of Captain Heald, who had command of Fort Dearborn at the time of the horrible Indian massacre of the white settlers on August 15, 1812, and whose wife and family were saved by the noted Indian chief, Black Partridge, in gratitude for kindnesses bestowed by Captain Heald. A monument stands adjacent to Calumet avenue and Eighteenth street, Chicago, which commemorates the atrocity.

A private audition afforded the writer recently revealed a voice of unusual value, well trained, possessing a rich and mellow quality, manipulated with ease and self-possession by a good brain, possessing these essential attributes with which nature appeared to be lavish. The united opinions of the Chicago press critics after a recital, and the interest shown by them in the future of Miss Heald, were very marked and in her favor, and all look forward to an early return and the realization of her aspirations. Her manager is Saida A. Balandine, Lyon & Healy Building, Chicago.



MAUD HEALD

was recalled that Mme. van Dresser made her Covent Garden debut as Sieglinde in 1909.

C. S.

REINER TO CONDUCT BLOCH WORK AT PRAGUE FESTIVAL.

Prague, May 28.—It has been definitely settled that Fritz Reiner is to conduct Bloch's 22nd Psalm at the International Festival here, on June 2. He will also accompany Joseph Szigeti in the Prokofiev violin concerto and some orchestral songs by Karl Horwitz, the young Viennese. Other conductors engaged for the festival include Albert Wolff (Paris), Vaclav Talich (Prague), George Pitelberg (Warsaw), Eugene Goossens (London), Rudolf Schulz-Dornburg (Germany), and Alfredo Casella (Rome).

R.

Few Changes in Philharmonic

Philharmonic patrons will see several new men on the platform when the orchestra assembles again for the opening of the Stadium concerts, but almost all of the old familiar faces will be present. The whole orchestra for the season of 1924-1925 is now under contract, and the personnel for the Stadium series will be identical with that for next fall, with a few exceptions.

The only new "first desk" man for the coming season is Hans Lange, who will be assistant concertmaster. Mr. Lange, who has been with the orchestra for several years, was formerly concertmaster and assistant conductor with Willem Mengelberg in Frankfurt. Scipione Guidi will continue as concertmaster and will make his first Stadium appearance in that capacity this summer. In the past few seasons Mr. Guidi has been out of town during the summer.

Leo Schulz and Cornelius Van Vliet again will share the solo cello work, Mr. Schulz occupying that post in the first half of the season and Mr. Van Vliet in the second half. Mr. Schulz, who celebrated his twenty-fifth anniversary with the Philharmonic this winter, will take a vacation this summer, and will be the only "first desk" man missing in the Stadium personnel. A. Bass and Oswald Mazzuchi, both of whom have been with the orchestra for several years, have been appointed assistant solo cellists. Mr. Mazzuchi is a member of the Philharmonic String Quartet. Umberto Buldrini and Anselme Fortier will again be solo basses.

There will be three newcomers in the woodwind section. R. Mortimer Wilson, considered one of the most promising of American flutists, will join the Philharmonic this summer, as will also Paul Gerhardt, oboe, and Jacob Gehrhardt, E flat clarinet. John Amens, who joined the orchestra last season, will continue as first flute and will make his Stadium debut this summer. E. F. Wagner will again be piccolo player; Bruno Labate, solo oboe; Peter Strano, English horn; Sem Bellison, solo clarinet; and Edmond Roelofsma will be bass clarinet and assistant solo clarinet. Benjamin Kohon continues as solo bassoon, Roberto Sensale as assistant solo bassoon, and Oskar Modess as contra bassoon.

Bruno Jaenicke remains solo horn, with Maurice Van Praag as alternate solo horn, and the brass section will be headed by Harry Glantz, solo trumpet; Mario Falcone, solo trombone, and Fred Geib, tuba. Albert Friese, the celebrated Philharmonic tympanist, will again be seen in action, and Theodore Cella and Miss S. Goldner will be the harpists. Henry Boewig will continue to rule over the Philharmonic library, with Emil Greinert as his assistant, and the inimitable "Jimmy" Carroll will again be baggage master. Maurice Van Praag, personnel manager of the orchestra for several seasons, will continue to act in that capacity.

Rodgers-Baur Joint Recital

Lulu Rodgers, pianist, and Franklyn Baur, tenor, gave a joint recital in the music hall of the Academy of Music, Brooklyn, on May 16.

Miss Rodgers played three groups of piano solos, comprising Sonata (Pastorale), Scarlatti; three Chopin numbers, Prelude in C minor, Prelude in D flat major and Waltz in C sharp minor; Rachmaninoff's prelude in C sharp minor; Witches' Dance, MacDowell; Grieg's Butterfly, and Wedding Day at Trolldhaugen; Romance, Sibelius, and

Moszkowski's Caprice Espagnole. Mr. Baur was heard in three vocal groups, Where'er You Walk, Handel; an aria from Le Roi d'Ys, Lalo; Ah Love But a Day, Protheroe, La Lettre, Aubert; Romance, Debussy; La Barcheta, Hahn; On Eribeig Island, H. O. Osgood; La Silhouette, Carpenter; The Rivals, Deems Taylor, and Roses of Memory, Shackley. George Shackley was the accompanist.

Stefi Geyer and Swiss Music

It has practically been decided that Stefi Geyer, with her husband, Walter Schulthess, at the piano, will give a program entirely made up of compositions of their Swiss compatriots. Great interest in this idea is being evinced by Swiss-Americans in all parts of the country.



Julia Clausen,
Mezzo Soprano
Metropolitan Opera House

Beautiful Tonal Quality

"I am very happy to possess one of your magnificent pianos—unexcelled in the beautiful quality of its tone—and splendor of structural line."

JULIA CLAUSSEN.

KRANICH & BACH
Ultra-Quality PIANOS
and PLAYER PIANOS

235 East 23rd St.

16 West 125th St., New York

LONDON

(Continued from page 5)

put more emotion and volatility into the role than is usually the case.

Among the "minor" characters (though in Wagner especially that term hardly applies) there are three who combine genuine style and routine with intelligent artistry, namely Walter Kirchhoff (Loge), Eduard Habich (Alberich) and Albert Reiss, whose Mime is too well known in New York to require comment here. Kirchhoff's Loge was quite the outstanding feature of Rheingold; his symbolic vivacity never became absurd and the cunning of the crafty god was splendidly translated into gesture. His beautiful tenor in this role was always under perfect control. Marcia van Dresser, the only American in the company, was a handsome Gutrune.

TWO TRISTANS.

Of the two performances of Tristan one was conducted by Walter, the other by Karl Alwin, of Vienna. Walter's Tristan is famous, and except in orchestral details for which he could hardly be made responsible (horns in the second act) it came up to expectations. Alwin's reading was discreet but colder, faster and not so finely nuanced. On the stage both were splendid, though very different with two almost entirely different casts. Mme. Frieda Leider's Isolde was perhaps the most impressive achievement, rising to great climaxes of emotion (sometimes at the sacrifice of beauty) and beautifully sung in the lyrical passages. She was accorded the highest praise in the press. Mme. Kappel, the Brünnhilde of the Ring, again brought more delicate, feminine qualities to her Isolde, and made a lovely, almost girl-like figure, though she missed some of the intensity of emotion and grief.

There was little to choose between the Tristans. Ullrich looked amazingly youthful and sang the softer lyrical parts with much of the old beauty and always with style. I liked his somewhat reticent but thoroughly dignified acting. Soot, with all his motion and gesture, was less convincing, while unfortunate figure and thick voice-production were real obstacles to artistic results. A splendid Brangaene especially vocally, was that of Marie Olszewska, of the second performance; and both Kurwenals, Schorr and Schipper, were excellent, though I prefer the first. Bender makes a

moving figure as Marke and Carl Clemens a clear-throated Seaman and Shepherd.

SALOME.

Salome, which has not been given here in fourteen years, came as a virtual novelty and was the only opera for which new and appropriate decorations have been made (by Ernest Woodroffe-Millar, an English artist). It had a great success, and even the press, with the usual reservations when Strauss is concerned, concedes lasting qualities to the opera. It had a thoroughly authentic performance, Karl Alwin, the conductor, being a protégé of Strauss, a musician of unusual facility and easy command over score and orchestra, though a little too violent at times and carried away by his own impetuosity, so that the singers are the inevitable sufferers.

The cast was splendid: Göta Ljungberg, in the title part; Walther Kirchhoff as Herod, lustful to the point of frenzy, but always singing; Dr. Emil Schipper as Jochanaan, not quite so impressive; Maria Olszewska, an opulent Herodias, vocally and physically, and Hans Clemens, a good Narraboth. Mme. Ljungberg was the sensation of the evening, largely by reason of her good looks (duly appreciated in this role!). I think if she did not fulfill all expectations as a singing-actress in this trying part it may be because our expectations were screwed too high. The press compares her with Aino Ackté. I have heard better Salomes, however, in Germany and outside. Her gyrations and quasi-sensual flutterings are too obvious for this subtle character, which is not perverse in the ordinary sense, but petulant and quasi-innocent, un-moral rather than immoral. Still, Mme. Ljungberg fulfills the physical requirements in rare measure and she sings musically, with an agreeable, virginal kind of voice. Her dance, much advertised in advance, is a dance only by inference.

On the whole it was a fine performance, and it earned the most spontaneous applause of the week. It gave one, too, a glimpse of that modern "atmospheric" treatment of the stage which in England is still in its beginnings; but the atmosphere might have been still more heavily laden with eerie decadence.

OPERA, MORE OPERA AND STILL MORE OPERA.

Thus ended the first week of "grand opera." The second will be largely a repetition of the first, with a second Ring cycle, two Tristans and another Salome. Strauss' Rosenkavalier and Ariadne are in rehearsal, the latter a novelty

to London, in its independent musical form. Meantime the British National Opera is preparing for its opening on June 5 and the Carl Rosa Company has announced the opening of its season on May 26 with Fidelio. Opera, too, still has intermittent sway at the Old Vic; while Rutland Boughton's Immortal Hour is entering upon its last week. (It has, I hear, been accepted for a run in New York.) Opera-lovers of all shades, then, may have their fill. But the ordinary common-or-garden public still runs to the Princes' Theater and crowds it night after night to hear Gilbert and Sullivan operas done by the D'Oyle Carte. That's real business! And so is the Coliseum, where this week's opera (in tabloid form) is Faust.

Who said the English don't like opera? They do, but they prefer it short and quick.

CESAR SAERCHINGER.

Curci Pupils Heard at Concert

On Wednesday evening, May 21, a program was given at the 14th Street Theater as a celebration of the thirty-fifth anniversary on the stage of Emanuel Gatti, who appeared in a two-act play, L'Istruttoria, by George Henriot. Preceding the concert, Gennaro Mario Curci presented some of his artist-pupils in a short and well received program. The singers sang well and each was cordially received. Following is the program: Aria from Simon Boccanegra (Verdi), Mr. Jurist; Racconto from Cavalleria (Mascagni), Miss Flandina; Una furtiva lagrima from Elisir (Donizetti), Mr. Riadnoff; Aria from Prince Igor (Borodin), Mr. Jurist; A B Due canti russi, Mr. Riadnoff; Vissi d'arte, from Tosca (Puccini), Miss Flandina; Vanyka-Tanyka, duet (Dargomizhsky), Mrs. Diadnoff-Jurist.

Frederic Warren Ballad Concert, June 5

Under the artistic direction of Frederic Warren, a ballad concert for the Associated Clubs of Lynbrook, L. I., in honor of Charles L. Wood, will be given at the Lynbrook Theater on the evening of June 5. At this ballad concert, Mr. Warren will present Olga Warren, Charlotte Peegé, Arthur Kraft, and Norman Jollif.

Miura to Have Tea Party

Tamaki Miura has issued invitations for a tea party at the Nippon Club on Friday afternoon, May 30.



ROYAL OPERA AT COVENT GARDEN FOR FIRST TIME SINCE THE WAR.

This summer Covent Garden is having real international opera under royal patronage for the first time since the war. The present month of May is devoted entirely to the German repertory. An Italian company will replace the Germans about June 1. (1) Royal Opera Covent Garden, facade. (2) Bruno Walter conducting a rehearsal. (3) Friedrich Schorr, also known at the Metropolitan, as Wotan. (4) The new stage setting for Salome, designed by Ernest Woodroffe-Millar. (5) Walter Kirchhoff, the Berlin Opera tenor. (6) Göta Ljungberg, the new star (Sieglinde, Salome). (7) Charles Moor, stage director. (8) Mme. Gertrud Kappel, soprano (Brünnhilde and Isolde).

VICTOR HERBERT DEAD

(Continued from page 5)

ferred to. Probably his last appearance in public as conductor was on a Sunday evening late in April, when Paul Whiteman's Orchestra repeated its concert program at a Gambol of the Lambs' Club and Herbert directed his own suite of four serenades specially written for Whiteman and his men, although he had not conducted them at the public concerts.

His Compositions

As soon as he arrived in America he began to write music for the theater. Thirty years ago this year his first comic opera, *Prince Ananias*, opened the long series that includes so many well-known titles, among them *Wizard of the Nile* (Frank Daniels), *The Gold Bug*, *Sylvia*, *Little Nemo*, *The Singing Girl*, *The Serenade* (beautifully given by the famous Bostonians), *The Idol's Eyes*, *The Fortune Teller* (Alice Nielsen's greatest hit), *Cyrano de Bergerac*, *The Ameer*, *The Viceroy*, *Babette*, and then his four greatest successes following each other in successive years, *Babes in Toyland* (1903), *It Happened in Nordland* (1904), *Mlle. Modiste* (1905—Fritzi Scheff) and *The Red Mill* (1906, Montgomery and Stone). What memories of still-familiar tunes those titles recall! The *Serenade*, in the opera of the same name; the *March*, and *I Can't Do That Sum*, in *Babes in Toyland*; *Chartreuse Frappe*, the great hit of *It Happened in Nordland*; the immortal *Kiss Me Again* from *Mlle. Modiste*, a tune that occurred to him one night after he had gone to bed in his hotel in Saratoga—not to forget that other splendid number from the same opera, *I Want What I Want When I Want It*; and the lovely, graceful *Just Because You're You*, from *The Red Mill*. Later comic operas of Herbert's composition, none of which, however, attained the popularity of the four last named, included *Eileen*, *My Golden Girl*, *Angel Face*, *Girl in the Spotlight*.

He wrote two serious operas—*Natoma*, first produced in Philadelphia in 1911 by the Chicago-Philadelphia Opera Company, and *Madeleine*, a one-act opera, given at the Metropolitan Opera. His other compositions were too numerous to mention—songs, orchestral suites, overtures—in fact, pieces in a dozen different genres.

The funeral was held yesterday (Wednesday) afternoon at his home, in West 108th Street, followed by services at St. Thomas' Church attended by a throng which included delegations from the American Society of Composers, Authors and Publishers, the Lambs, the



© Underwood & Underwood

VICTOR HERBERT

Born Dublin, February 1, 1859—died New York, May 26, 1924.

Friars, the Friendly Sons of St. Patrick, the 22d Regiment, and other organizations to which he belonged or with which he was associated. The burial was at Woodlawn.

and Philadelphia, Pa. The last mentioned was held in St. Michael's Church, Germantown, Philadelphia, when a large number of organists, choirmasters and ministers from that city and surrounding districts were present.

DISCUSSION OF VOCAL LINE IN COMPOSITION

(Continued from page 8)

G; particularly is this true when a top note comes along. Hence for the majority of performers this passage just mentioned offers great difficulties.

Some of the Americans who write beautifully for the voice are John Alden Carpenter and Frank La Forge. The reason why the latter's songs in particular are so popular is because they are good vocal tunes, the result of good musicianship coupled with a knack of turning it to good account for vocal purposes.

If composers would only study the problems of the vocalist we would soon have much more fine material for the concert and operatic stage. Give the singer a chance. His life is a dog's life anyway, and a mighty expensive one. Make singing a pleasure to him. Besides, it is a matter of expediency; consideration on the part of the composer will provide a greater market for his songs.

Enter Peter Polk

Mr. and Mrs. Rudolph Polk hail the arrival of a son, Peter Polk, at their home, 135 Central Park West.

Rudolph Polk is well known as a talented American violinist, and was heard in concert during the past season with Chaliapin in New York and on tour. Whether Peter

Polk will follow in father's footsteps and be a violinist remains to be seen. As soon as he is old enough he will be permitted to see what he can do to a Strad. Up to now he appears to be a tenor robusto.

Theodore Morse Dead

Theodore Morse, composer of many songs and ballads well known a decade and more ago, for many years and until his death associated with Leo Feist, Inc., died of pneumonia last Sunday, May 25, at his New York home.

Among his best known songs were *Blue Bell*, *Goodbye Dolly Gray*, *Mother, Arawanna*, *Jungletown* and *Dear Old Girl*. Arrangements had been made to cheer the dying man by broadcasting a program of his songs on Sunday evening, but he died at 3 P. M. He is survived by his wife, Dorothy Terris, also a song writer, author of that recent hit, *Three O'Clock in the Morning*. Mr. Morse, who was fifty-three years old, had only recently been to Washington with the delegation of song writers that protested against giving free broadcasting rights to the radio interests. He was a Shriner and generally active in Masonic circles. Funeral services, with fraternal rites, were held Wednesday morning at Campbell's Funeral Church, the music consisting entirely of Mr. Morse's own compositions.

Levitzi at Town Hall, June 2

Mischa Levitzki has been engaged for a special concert under the auspices of the City Music League at the Town Hall on June 2. This will complete his season of over fifty appearances from coast to coast and from Canada to Cuba. For next season Mr. Levitzki will accept only a limited number of engagements, a large number of which have already been booked.

Emmy Krueger at Ann Arbor

With the accompaniments of the splendid Chicago Symphony Orchestra, under Frederick A. Stock, a superb group of lieder will be Emmy Krueger's offering at Ann Arbor. Beethoven's rarely heard *An die Hoffnung*, op. 94, will be the principal item on her program.

Schumann-Heink to Sing at Metropolitan

The MUSICAL COURIER learns from an authoritative source that Ernestine Schumann-Heink will return to opera next season for the first time in a number of years, making a few special appearances at the Metropolitan Opera as guest. She will sing *Erda* in *Siegfried* and perhaps also *Magdalena* in *Die Meistersinger*.

Mustarde Pupil Wins Honors

Herbert Mustarde demonstrated his skill as a teacher during the recent Music Week contests by presenting the winner of the gold medal, Ruth Bowman, who won with the highest score in the voice contests of all the boroughs, taking the medal with a percentage of 93½ per cent. The judges were Saenger, Regneas and Klamroth.

Burke Re-engaged at Metropolitan

Edmund Burke has been engaged for his third consecutive season with the Metropolitan Opera Company. Mr. Burke is shortly to sail for Europe and will return for concert appearances under the direction of Concert Management Arthur Judson prior to the opera season.

Schelling Returning from California

Ernest Schelling is expected to return to New York from his vacation in California early in June, and shortly thereafter will sail for Europe, where he will spend the summer.

Ornstein to Sail

Leo Ornstein has had to decline an offer to play three special July recitals on the Pacific coast, as he plans to sail for Europe. It will be his first visit to the other side since he left there as a baby with his parents.

Music Students' League Changes Address

Until further notice, so the announcement reads, the Music Students' League, Inc., will meet at the Knabe Music Salon, Fifth Avenue, corner 39th Street, on Tuesdays at 8:30 p. m., commencing June 3.

Julievna to Sing at Valley Forge Memorial

Inga Julievna, soprano, will sing at the Valley Forge Memorial in Norristown on June 6.

Sturkow-Ryder Pupil Wins Music Memory Contest

Janet Friday, a young student of Mme. Sturkow-Ryder, of Chicago, won the recent Midwest radio music memory contest. Miss Friday won the prize of \$50 and, since competitors from all over the Midwest entered in large numbers and ranked high, Miss Friday did not have an easy task of it. She is just fifteen and won the Bach junior prize at the Sturkow-Ryder studios last spring. Miss Friday owes a good part of her success in the competition to her efficient



MME. STURKOW-RYDER AND JANET FRIDAY,
the latter the winner of the Midwest radio contest.

mentor, Mme. Sturkow-Ryder, who plays a group of numbers at every recital for her students, thus giving them an excellent knowledge of the piano literature.

Effa Ellis Perfield's Daily Sight-Singing Lesson

Beginning June 2 at 10.30 a. m., and continuing for the entire month, Effa Ellis Perfield will give a daily sight-singing lesson to those who wish quick results. The course will include rhythm, ear work, musicianship and sight-singing without using do, re, mi, without numbers and without intervals. The first lesson is open to visitors.

Convocation of Church Musicians

The committee on church music of the United Lutheran Church in America, Rev. J. F. Ohl of Philadelphia, chairman, has recently held four convocations at the following cities: Lancaster, Pa., Kitchener, Ont., Springfield, O.,

"Not even Galli-Curci has delivered
here a trill more evenly or brilliantly
than the way Ellen Buckley embellished
her song"

Newark News April 24 1924

ELLEN BUCKLEY, Sop.

Excl. Dir.

WALTER ANDERSON 5 Columbus Circle NEW YORK

ROSA

World's Greatest

CREATED A SENSATION AT F

AT LA SC

Italian Press Una

THE MILAN PAPERS

Rosa Raisa is an artist of the utmost distinction and yesterday she once more valiantly and proudly sustained her reputation. Boito calls for every resource of the singer in the part of Asteria,—a tireless voice, dramatic accents, elasticity and a range that extends both low and high. Mme. Raisa not only responded in full to every one of these demands with exquisite sensibility, but gave to the difficult figure of Asteria a line, both in repose and in movement, best adapted to express its intimate significance. **SHE IS THE FIRST AMONG THE DRAMATIC SOPRANOS OF THE DAY.** She demonstrated this again yesterday, making the character vivid, thanks to her magnificent temperament. (*Corriere Della Sera*)

Rosa Raisa, singer of world fame, was called upon to put to test her **MARVELOUS VOICE**, her splendid schooling and her nerves, to conquer the difficulties and the perils of a part that makes enormous demands on the powers of any artist, and she succeeded fully. (*La Giustizia*)

Rosa Raisa was a **MAGNIFICENT Asteria**; voice, acting, expression, everything about her was perfect, assured and significant. (*L'Avanti*)

Rosa Raisa returned after ten years of absence. She was welcome among us, this genial and sincere artist, passionate and strong. She gave to the figure of Nero's tragic mistress an extraordinary vehemence and complete effectiveness. Her dramatic art equals her ability as a singer. There was unanimous admiration for her. (*Il Secolo*)

Raisa, with her magnificent vocal material and her passionate and vigorous dramatic temperament, amply justified the fame which preceded her. (*Il Popolo D'Italia*)

Rosa Raisa, through the perfection of her acting, made a real poetic figure of the turbulent Asteria and succeeded in adding to the character that air of verisimilitude that the music itself was not able to create. (*Italia*)

Rosa Raisa who came back to La Scala after several years of absence heralded by stories of her great success elsewhere, lived up in every way to the fame which preceded her. She gave to Asteria the morbid fascination that the poet wished. Her voice is of exceptional volume and quality, true and powerful, and she made the musical line of the part stand out in superb relief. (*Il Sole*)

Asteria had in Rosa Raisa a marvelous interpreter. **A NOBLE ARTIST!** (*La Sera*)



Photo © Mishkin, N. Y.

AS NO

Management: R

Associates: L. G. BREID

1451 Broad

BALDWIN PIANO

RAISA

Dramatic Soprano

PREMIERE OF BOITO'S NERONE LA SCALA, MILAN

Unanimous in Its Praise:

PAPERS FROM OTHER ITALIAN CITIES

Rosa Raisa was MARVELOUS. (*Il Resto Del Carlino, Bologna*)

Rosa Raisa was an Asteria CLASSICALLY PERFECT. She triumphed easily over all the tremendous difficulties of the role. (*La Gazzetta, Venice*)

Raisa made a SUPERB Asteria for beauty of voice, dramatic ardor and interpretative spirit. She is a most exceptional artist and her voice one of the few that could, with assurance, attempt the difficulties of the tessitura of the part. The La Scala audience marvelled at its crystalline beauty and sure intonation, especially in the upper register. (*Giornale D'Italia, Rome*)

Among the singers, Rosa Raisa was especially admired. As Asteria she gave, from the first moment on, constant proof of her acute intelligence; her ductile voice abounded in colors to express in the most fitting manner the varied characteristics of this difficult part. (*La Stampa, Turin*)

Rosa Raisa, entrusted with a part of the highest responsibility, showed herself worthy of the faith reposed in her. Her Asteria, brilliantly sung, and plastically acted, interested profoundly. (*Il Piccolo, Trieste*)

Rosa Raisa's voice went from one end to the other of her extremely long range with the utmost ease. Her distinct and interesting enunciation, her domination of the public, the great assurance with which she gave herself body and soul to the part, all contributed to make her THE MOST NOTABLE AMONG THE CAST. (*Corriere Italiano, Rome*)

Rosa Raisa made a PERFECT Asteria in voice, art of singing and effective acting. (*L'Epoca, Rome*)

Rosa Raisa in the terribly difficult part of Asteria, showed how INCOMPARABLE HER STYLE IS, both in singing and acting. (*L'Unita, Rome*)

Raisa roused admiration for her brilliant voice and artistic talent in a part that was not very grateful, but of much difficulty. (*Nuovo Giornale, Florence*)

Raisa, in the fatiguing role of Asteria, gave proof of most uncommon strength. Her voice easily conquered the tremendous tasks set it by the part. (*Nuovo Paese, Rome*)

Asteria is an ambiguous character, but Rosa Raisa did everything possible to bring out to the full the dramatic figure imagined by Boito. (*L'Idea Nazionale, Rome*)



E. JOHNSTON

AND PAUL LONGONE

New York

VOCALION RECORDS

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4393, 4395, 4394, Murray Hill
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager
LEONARD LIEBLING, Editor-in-Chief
H. O. ORGOOD, Associate Editors
WILLIAM GEPPERT, Associate Editors
FRANK PATTERSON, Associate Editors
CLARENCE LUCAS, Associate Editors
RENE DEVRIES, Associate Editors
J. ALBERT RIKER, Associate Editors

OFFICES

CHICAGO HEADQUARTERS—JEANETTE COX, 839 to 830 Orchestra Building, Chicago. Telephone, Harrison 8118.
BOSTON AND NEW ENGLAND—J. J. Symphony Chambers, 246 Huntington Ave., Boston. Telephone Back Bay 5554.

LONDON, ENGL.—CESAR SARKISCHINSKY (in charge), 74 Grosvenor Street, London, W. 1. Telephone Mayfair 2244. Cable address, Musicurier, London.
BERLIN, GERMANY—CESAR SARKISCHINSKY, Schellingstrasse 8, Berlin W. 9. Telephone Nollendorf 6589. Cable address Musicurier, Berlin.

PARIS, FRANCE—CLARENCE LUCAS, 13 rue des Hauts Clochers, Sevres.
MILAN, ITALY—ANTONIO BASSI, 31 Via Durini.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company

Devoted to the interests of the Piano Trade.

NEW YORK MAY 29, 1924 No. 2303

A counter melody is one that stays on the counter and is not sold.

A long lane may have an ending but the learning of music has none.

No musical theme so good that it may not be spoiled in the setting.

It is to be feared that this is writ sarkastik in the Evening Telegram of May 23: "Some people keep right on buying beef steak when they haven't a saxophone in the house."

It seems that jealousy of Mme. Jeritza, because of the large salary she receives not only from the Metropolitan but from the Vienna house itself, has been causing a lot of trouble at the National Opera there. Alfred Picaver, the American tenor engaged by the Chicago Opera, got into an awful huff, so it is reported, and left, just because the tenor part in Fedora was not important enough for him when Mme. Jeritza sang the title role. All these artists seem to overlook the point that if Mme. Jeritza is much higher paid than they it is because she is worth a lot more.

In the Sun of last Saturday, W. J. Henderson writes sensibly and a bit sadly about music school commencements and tells the graduating students how hard a struggle they must face when they plunge into professional life. His words are wondrous wise but they are in vain. So long as the newspapers surround the famous artists with radiant glamor and print yarns about the fabulous moneys they receive, so long shall we have an annual crop of would be Melbas, Paderewskis, Elmans, Jeritzas, Giglis, etc. Has Mr. Henderson ever seen eels swimming upstream, or a herd of cattle stampeding? As well warn the eels or the cattle.

The annual report for 1923 of the Edward MacDowell Association, Inc., is very interesting. Total receipts were \$35,843.52. The year ended with cash on hand of \$2,635.72. During the 1923 season the colony numbered in all fifty residents, thirty-five writers, ten composers and five artists. Among the writers were: Maxwell Bodenheim, Padraic Colum, Alfred Kreyborg, Edwin Arlington Robinson, Donald Ogden Stewart and Elinor Wylie. The composers were Mrs. H. H. A. Beach, Rossetter G. Cole, Ferdinand Dunkley, Henry F. Gilbert, Ethel G. Hier, Virgil Jordan, Douglas Moore, Arthur Nevins, Helen Sears and Paul Tietjens. The report

shows these fifty colonists were at an average expense of less than \$90 each for the time spent at Peterborough. It is an eloquent testimonial to the practical aid furnished them in providing an ideally quiet place to work at a nominal expense.

John McCormack, appearing as soloist at one of the concerts in the Beethoven series which Walter Damrosch is conducting in Paris, sang Adelaide, and was recalled no less than twelve times—something of a record for Paris audiences, especially when confronted by so austere a composition as Adelaide, though that Mr. McCormack can make a living, vivid thing out of this rather stilted work, he proved some seasons ago at a Beethoven Association concert here. By the way, the famous tenor was rechristened by the Le Courrier Musicales, which called him John Marc Cormack. "Marc's" next appearance will be at Albert Hall, London, on June 29.

If a radio corporation were going to build a new brick building, it would never occur to it to go before Congress and ask for a bill providing it should be furnished with the bricks for nothing. But when it comes to a product of the brain, the corporation does not hesitate to ask that it be given free. There are a great many people in this country, outside of Congress as well as inside, who can never be made to believe that anything manufactured by a brain—a book, a song, etc.—is just as tangible a bit of property as a brick, and belongs as inherently to its manufacturer as the brick does. When this belief becomes common, there will be no more radio or other corporations going before Congress to ask something for nothing. That's the whole case in a nutshell.

Beginning June 1, as advocated by the music publishers and confirmed by an order of the Federal Trade Commission, all sheet music and music books will be sold at the actual printed prices. The American composer is looking in with anxiety at this new procedure. His royalties, generally ten per cent, are paid on a basis of the marked price. If, as may be presumed, the marked price is to be lowered in many cases to correspond with the actual net price at which the music is at present sold, will his royalties be correspondingly reduced or will the percentage be so increased as to leave them at the present actual figures in dollars or cents—more cents, by the way, than dollars in most cases? We spoke of this to a composer of our acquaintance. "Huh!" said he, "you may be sure, whatever happens, that the composer is the one who is going to get left. He is a poor guy and he isn't unionized." As for ourselves, we have a little more faith in the publishers.

Victor Herbert was not only the biggest figure in the domain of light opera and light music that America has ever had, but as a man his genial, kindly personality won friends and kept them. His sudden death came as a personal loss to literally thousands of persons. Even those to whom he was merely an acquaintance felt it. It was characteristic of him that, though he left Ireland when he was only three or four years old and had scarcely been there since, he took great interest in Irish affairs, contributing time and money to the cause of freeing Ireland. Indeed, he spoke English to this day with a strong Irish accent. He was unique among composers of light opera, his music more closely allied to the clean, virile tunes of Sir Arthur Sullivan than to the sentimental melodies of the Viennese school, though he could turn out a waltz to equal theirs any day. It is music that will live, some of it, as long as there is interest in the best music of the lighter sort.

Miami, the "Winter Capital of America" according to the Miami Advertising Club, is thinking about opera next winter "in a mammoth amphitheater, the plans of which have been completed and the construction of which is about to begin." It is, according to the announcement, "already arranging for the services of celebrated American and European artists, with the lesser roles allotted to the musically inclined young scions of America's leading families of wealth and social standing, who sojourn each winter in Florida." Many of these scions, it appears, "heretofore have been denied through social frowns and family traditions from realizing their artistic ambitions except in the most limited range of appearances at charitable functions," but now they are going to have the opportunity to break forth like anything. Upon hearing this news our staff poet felt the impulse to poetize, but refrained upon discovering the paucity of rhymes for "scion." All he could think of, he said, Zion, signin'—and cyanide.

PARK MUSIC

If this editorial could be applied only to New York one might begin by saying that according to those who oppose a Central Park Music and Art Center as a grab and a desecration, the park band concerts are a crime. Parks, according to the allied forces who oppose art, are for trees and grass only. The grass must be kept nice and fresh and green, not to be walked upon but to be looked at while the feet are wearing wandering along concrete pavements. The trees, shrubs and flowers are not to be picked and taken home as a decoration to squalid interiors but are to be looked at from behind screens—glass screens—so that even the odor cannot be stolen by the careless mob. And as for music, that must be provided only by the birdies, unless musicians can be suspended from airplanes or Zeppelins—or from the clouds—so as not to take up the holy of holies; namely, park space.

Fortunately, everybody is not so mad as these highbrow opposers of art, and the people, even in New York, are to have their share of the joys of music in its various forms in the summer time when all out-doors invites and music puts a seal and stamp upon the invitation. Everywhere, throughout this whole United States, music will thrive during the coming months. From opera to orchestra and band, from choral singing and pageantry to the offerings of the solo artists, the public will be permitted to enjoy music at a moderate cost and in a comfort that is often impossible in heated and crowded halls.

The effect is inspiring. Many people find this a recreation of a beneficial sort. They not only benefit from the music, but they get the added benefit of the fresh air, and perhaps, in some cases, a stimulus which encourages them to attend concerts during the winter where their habitual custom had been to confine their expenditures to the movies, or, still worse, to sit around home and grouch.

There is a good deal of talk about music being "educational." It is educational, but not in the way that is generally understood. Education has, unfortunately, come to mean school study along practical lines, or music study along equally practical lines. The idea that one might become musical without knowing a thing about it, is one which few people seem willing to accept. Even in the schools the general idea in the past was always to give music by way of a few details of sight reading, the meaning of technical terms, and all sorts of foolishness of a similar nature—foolishness, because such things are only useful when applied to the practice of music, and do not aid in the smallest degree to music appreciation.

The educational side of music is far better taken care of by such endeavors as these park concerts and all similar undertakings. The result is to awaken the individual mind to a refinement of pleasure which leads to a higher spirituality, which leads a step upward in the social scale. It is education by refinement, and it is fortunate that our educators are perceiving more and more the necessity of appreciation study not only for children but also for all sorts of people of all ages.

The park bands, thousands of them all over the country, are aiding greatly in this appreciation, largely as a result of the greater amount of advertising they are getting now than ever before. In other words, it is one thing to listen idly and inattentively to a band play; quite another thing to have the attention so fixed that a real mental and emotional effort is made to comprehend and enjoy. That is what America is doing through its bands.

The benefit cannot be overestimated. People, to whom music in the past was just music, are beginning to get their attention so focussed upon it that they really listen to it with their minds and hearts. They know now, as they never did in the past, that there is something in music which has eluded them, something besides rhythm and noise which gave others a thrill to them denied. It is a gradual awakening, aided by every sort of effort on the part of individuals and organizations, an effort to make music mean something to the public at large.

That it is effective is proved by results. In greater and greater numbers people are crowding to our parks to listen to band or orchestra, attending opera performances, patronizing every musical offering. And in greater and greater number they are subsequently taking music into their homes, buying musical instruments, giving their children musical education.

VARIATIONS

By the Editor-in-Chief

We wish to be the first one to say it in print: "The season of 1924-25 will be the most brilliant in the musical annals of the metropolis."

Nevertheless, the Statue of Liberty will not be replaced next year with one of St. Cecilia. If ever there is a change of monuments on Bedloe's Island, the figure ought to be that of Mammon.

A scientific contemporary says: "Mechanical players came into amazing vogue with the new century." We heard mechanical players long before then, but it is not necessary to mention their names here, especially as some of them still are living.

The Caroline Chapel (Tenn.) said of a certain choir tenor: "M. M. sings On Jordan's stormy banks I stand and cast a wistful eye at Miss Cora."

When all is said and done, singers with enlarged girths are not half as bad as singers with enlarged heads.

We shall devote the coming summer to a complete and exhausting review of the piano works of Franz Peter Schubert. In the sonatas alone there is a mine of tender melody, a sheer bottomless well of lovely sentiment, a veritable abyss of—

On second thought, we shall postpone the Schubert researches until the summer of 1925.

A Quakeress from Lebanon, N. Y., sent a musical poem to this office and asked: "Can thee publish the inclosed? If so, thee need not pay for it." The unfeeling manuscript editor sent back the reply: "Thy poem is herewith returned with thanks. Us can't use it."

Friend—"I understand your son is pursuing his musical studies in Paris."

Father—"Yes, but from what I can ascertain I don't believe he will ever catch up with them."

Summer is almost here, and the teacher's work is dun—er, done. This is the season of falling due—er, dew.

Wasn't it Mark Twain who said: "Shakespeare is not the author of his plays; they were written by some other fellow of the same name?"

And speaking of authors, this was in an English magazine recently whose name we cannot remember:

Lover, if you would Landor now,
And my advice will Borrow,
Raleigh your courage, storm her Harte—
In other words, be Thoreau.

You'll have to Stowe away some Sand,
For doubtless you'll find later
That to secure a Maiden's hand
Hug and tackle Pater.

Then Hunt a Church to Marryat,
An Abbott for the spice;
And as you Rideout after Ward,
You both must Dodge the Rice.

Next on Heaven Gissing Hill
A Grant of Land go by,
Whence will be seen far Fields of Green,
All Hay and Romany Rye.

Here a two Story House man builds;
The best of Holmes is it,
You make sure on its Sill
The dove of peace Hazlitt.

How does one Wright this Motley verse,
This airy persiflage?
Marvel no Morris to Howitt's Dunne,
Just Reade Watson this Page!

About the following English data we have more definite information. The story was told the other evening by Frank Payne, press agent for Henry W. Savage when that manager was producing *The Prince of Pilsen*. In it the role of Artie was played by J. Hayden-Clarendon, and the comedian of the piece was the late Jess Dandy, who took pride in impressing upon his English colleague the wonderful size and resources of this country. During a trip of the *Prince of Pilsen* company across North Dakota, Dandy called Clarendon's attention to the great Dalrymple farm, and, by the way of illustrating its immense acreage, remarked that a farm hand would start out in the spring and plow a straight furrow till fall and then turn around and harvest the crop on his way back.

"My word!" gasped Clarendon.

"And there are farms in this State," said Dandy, "where it's the usual thing to send young married couples out to milk the cows, and their children bring home the milk."

"Astounding!" said Clarendon.

"Some two years ago," continued Dandy, "I visited the family of a farmer up here. Coming to breakfast one morning, I found everything in commotion. The farmer's wife was weeping; the children were crying, and the farmer himself could not keep back his tears as he embraced them and said good-by."

"Where was he going?" said Clarendon.

"He was going half way across the farm to feed the pigs," Dandy replied.

"Did he ever get back?" Clarendon inquired.

"It isn't time for him to return yet," Dandy replied, gazing stolidly out of the window.

It always is a cheerful feeling for an artist on tour when the local manager says after the concert: "You

FROM THE MUSICAL VOCABULARY



"He is a finished artist."

certainly hit them hard tonight. Too bad about the house, though. Come back next year and we'll pack it for you."

There is a good article in a Paris paper, denouncing the fashionable habit of inviting artists to a soiree and then asking them to play without fee or reward. The writer says that a lady resolved to spend 1,000 francs on her entertainment, namely, 500 for refreshment, 450 for flowers, 50 for extras. She then invited a pianist. Delighted with the prospect of dining in such high society, he accepted; then, as the piano in the drawing room happened to be open, she asked him to play. "Oh, madame," he replied, "I ate very little." The Paris gentleman concludes his article by soliciting answers to the following questions, which he addresses to all artists:

- 1—Is there any means of compelling "society" people who give entertainments to pay the artists?
- 2—Can the artists arrive at this result by boycotting such salons?
- 3—Can the competition of amateurs be successfully resisted? And by what means?
- 4—If the artists agree on a remedy for the situation, what would be the best practical means to effect the object in view?
- 5—Does the practice affect all virtuosi or only the less known?

The MUSICAL COURIER for years has been denouncing the evil of singing and playing for nothing, but so far without much visible result. We had no idea that the custom was prevalent also in Paris to such a disastrous extent. Of course there is no practical way to stop it, for only the artists could do so, but they seem absolutely supine in the presence of "society" persons and at the prospect of rubbing elbows with them. Some of the free performers persuade themselves that future soiree engagements might result from being heard in private by rich and distinguished people. That is a delusion also, for naturally Madame B. or Madame C. will not pay for what Madame A. receives gratis. Besides, Madame A. never even takes the trouble to recommend the gratis artists. She forgets them

as soon as she has said: "Thank you; it was perfectly charming." So long as musicians go on cheapening their profession and setting no worth on their artistic services, just so long will "society" estimate those services at the same valuation and pay nothing for them.

Writing symphonies is a delightful way to pass the time if you have some other way to make a living.

And proceeding further along this line of reflection, it is a safe wager that the average dweller in our great metropolis cannot name the first trombone, horn, or viola player of any orchestra in this city. However, there is consolation for the t., h., and v. players, for the same tribe of ignorami is unable to name the Governor of any State outside of New York.

It must be the unseasonable weather that made a misprinter in an exchange speak of the "Zero Sunday concerts." Of course he meant the free series which is being given at the Cohan Theater by Josiah Zuro, and there is nothing Zero about the conducting of that gentleman, or the enthusiasm which it calls forth from the crowded houses his concerts attracts.

The orchestral situation in this country is looking up. Here is Kansas City announcing that after several decades of trying, it has succeeded in almost raising a goodly guarantee fund for a permanent orchestra (it appears that only about \$11,000 of the total required sum still is missing) and St. Louis proclaims that its 1923-24 deficit is only \$2,381.

The Pulitzer Traveling Scholarship for Composers was not awarded this year because the judges declared that of the few works submitted (mostly by incompetent writers who did not even know the bare technic of composition) "none was worthy of the award." This proves that either that American composers are too rich to care about the \$1,500 Pulitzer prize, or that it was not properly brought to the attention—advertised, is the better word—of our native creators of music.

No doubt Rule I of the by-laws of the National Alliance of Managers, read: "Thou shalt stand in the lobby like a graven image, wear a frozen face, and when musicians ask for a free ticket, exclaim: 'I'm sorry; the house is so full that I had to buy a ticket myself to get in.'"

Chauncey M. Depew, ninety years old, plays the harmonica. In spite of, or because of, the ninety years?

Over 2,000 communities notified this desk that they celebrated National Music Week. That leaves thousands still to be heard from. We dread the coming few days.

A memorial tablet has been affixed to the house No. 27, Gänsebraten Gasse, Leipsic, and was installed on May 10 with appropriate ceremonies. The date marked the seventy-third anniversary of the morning when Richard Wagner rang the front door bell of No. 27 by mistake.

Slam Bangh, the famous Cabul pianist, has just been appointed imperial music master to the young son of the Mad Mullah.

A new prodigy—a veritable wonder of child wonders—has been discovered in Russia. The infant now is one year old and has not yet given a violin recital in New York.

Bruno Walter soon is to receive the title of General-oberhöchstdemselbeninspektionsrathdermusik. It is reported by Walter's friends that his protests are in vain.

It is understood that the Central Park Board has asked merchants to submit bids (the lowest to get the concession) for the wristlet, foot warmer, and ear muff privileges at the forthcoming open air concerts of the Goldman Band.

A jockey named Caruso now is riding at Belmont Park, but far be it from this column to say anything about his bel canter.

Nilly: "I've bought a new motor car."

Willy (radio fan, absent-mindedly): "How many tubes?"

LEONARD LIEBLING.

PROFITS FROM RADIO?

Here is a true tale: A prominent and popular singer gave a concert recently in one of our smaller cities, and the local manager thought it would be a fine piece of advertising (or sensationalism, or something—one does not quite know what) to have the concert broadcast.

So the concert was broadcast, and the singer sang her whole program into the microphone.

Next day a reception was given in her honor. There was a much larger crowd at the reception than there was at the concert the day before, and people kept coming up to the singer and congratulating her on her beautiful concert.

So finally she became puzzled, and began to take notice. "Why," she said to one of her congratulators, "were you there? I didn't see you."

"Oh, no!" was the answer, "we weren't any of us there, you know. The Boosters' Club had a radio program followed by a dance, and we heard your whole program just lovely!"

"Yes," thought the artist to herself. "Without paying for a single ticket. While I sang for empty seats, thinking what a poor attraction I was, and the deficit I would have to meet, these dear people sat back in their seats and enjoyed a nice, free entertainment at my expense."

Think it over, gentle readers. And remember, too, that every time the radio gives a program some one of the professional musicians of this country is being robbed of legitimate income.

Nobody will pay for something they can get free. That is not human nature. And we all of us prefer to sit back comfortably installed in our arm chairs at home and enjoy concerts without having to dress and go out, and without the expense of tickets and taxis.

The public will never do anything about this proposition. Why should it? The easy-marks who believe the broadcasters' arguments about the fine publicity to be had from radio appearances, the artists who value their offerings so little that they are willing to appear gratis, are presenting the American public with too soft a snap for the public to care anything except for its permanent continuation.

Sure! The public is having one grand time. And even if the broadcasting is far from perfect, even if you can read in Last Night on the Radio that the listeners-in had to sit "for three hours through all manner of audible punishment," still there remains for the radio fan the glamor of radio and the expectation of getting something for nothing.

No, dear readers, you must expect nothing from the public. The public is against us. The radio people are against us, for only by means of continued musical programs can they hope to continue their fabulous profits through sales of radio sets, tubes and accessories. A certain number of amateur composers and would-be artists are also against us.

But the united publishers are with us, the concert

artists and managers see the plans of the radio people in their true light. People who depend upon music for their living are with us. This is a fight. Don't forget it. It is a fight. And it is going to be a fight to a finish. Radio is here to stay—that is certain, and it would be stupid of us musicians to deceive ourselves with the belief that the fad will soon die down. It will not. Music through the air is too easy and convenient a pleasure for the general public, now it is accustomed to it, ever to be willing to do without it.

Radio was never a success until music was broadcast. The lectures, stories, weather reports, and all the other material that was put in the air aroused certain sectional interest, but the great wave of success came when music was put on the programs. At first it looked to artists like an interesting experiment, a new sensation, to broadcast, and the thought of singing or playing to an audience of a million people forced their imagination. But these same artists soon discovered that it was a mighty hard job selling what they were willing to give away free, and when people sat home and listened to them through the ear phones instead of buying tickets to their concerts, they decided that advertising (?) of that sort had queer features.

Suppose the astute Henry Ford were to advertise somewhat as follows: "Ford automobiles given away free. Apply at any Ford dealer. They can also be bought by those who prefer. Price \$—." How many cars do you suppose he would sell?

It is exactly the same thing in the matter of radio. People will not buy what is given away free. Of course it does not injure the people who refuse to give their services. The artists for whom there is a demand still sell tickets to their concerts just the same as ever, because radio fans know the difference between the first rate artist and the average sort now being heard in radio concerts.

The public, too, is getting very weary of the sort of music the broadcasters are giving them. With the exception of a few jazz bands and orchestras broadcasted from hotels or other places who derive advantage from this sort of advertising, and an occasional broadcasted civic, philanthropic, religious or club event where first rate artists are either paid for their services or give them for the sake of charity or philanthropy, there is very little worth while music in the air.

It would be senseless to be opposed to radio or to wage a campaign against radio, and that is not the intent of this writing. The intention is only to point out to readers—especially professional readers—just what radio means, and is likely to mean, to the musical profession at large. The object is to demand in no uncertain terms that the broadcasters make proper remuneration for all of the music used and for the artists whose services are engaged in broadcasting.

They claim that they cannot afford to pay for the use of copyrighted music and for the services of

artists, but William Thorner, in a letter published in another column, puts his finger on this claim by saying to all intents and purposes: "let them prove it!"

One would think that these wealthy radio magnates would be ashamed to go around begging from a lot of struggling young artists who are just beginning to get a foothold on the difficult ladder of art. One would think that they would be ashamed to ask any teacher to ask his pupils to give away their services free.

But the broadcasters have no shame. If they had any they would not try to get the use of copyrighted music free of charge. They would not try to take advantage of the ambiguity of an old copyright law, made long before radio was ever dreamed of, to get hold of copyrighted music to which they have absolutely no right. They would not go down to Washington and try to put over bills that would take from the composer, the author and the publisher the ownership of these "children of the brain."

Do you see the photograph here published? It shows a group of American composers, authors and publishers, gathered together in Washington for the purpose of fighting what the New York Herald-Tribune properly and truthfully calls "Legalized Piracy." That is exactly what it would be if the bills of the radio people were passed.

It would mean that any piece of music could be played over the radio without the payment of a cent either to author or composer; it would mean that any book or short story could be read over the radio without any benefit to the author of it in any way or form.

And that would mean just one thing: it would mean that the mind producers would stop producing. They would have to, for they would be without visible means of support and would find themselves under the necessity of taking salaried jobs of one sort or another so as to live.

Do you think that a man like John Philip Sousa, an eminent composer, a man who has had a long and honorable career, the "March King," the best loved composer in America, would go down to Washington to fight these radio people if he did not think there was a real menace to himself and his profession?

And, remember, we musicians are in a minority. There are a lot of vote grabbers down there in Washington who will see capital to be made by passing a bill making music and art and literature free for the dear people, their constituents. What care they about right and wrong? All they see is votes. And the broadcasters have a tremendous lever. The broadcasters can talk over their own apparatus, deceiving the fans into the belief that their just rights are being attacked.

They talk as if the demand for just payment by artists and authors was a scheme to defraud the public. Charles H. Tuttle, in one of his masterly "legal" arguments (you all know what legal means!), talks about the great blessing conferred upon mankind by the radio, free to the public—its educational, inspirational and recreational virtues—"the poor shut-ins and the isolated" (great stuff, that! fine sentiment!—let the artists give their services free and the composers compose gratis for these poor shut-ins and the isolated!) and—but what's the use? These "legal" minds, if they are well enough paid, can argue that a man has no right to his house and home.

What is to be done about it? Just one thing for the present: Let every musician refuse, absolutely, to lend his services in any way, shape or manner, to the broadcasters. The labor unions knew how to do it when they came to a fight with rapacious employers. They simply said to the employers: "If you want work done, pay for it," and the employers were forced to shut down.

It is a pity musicians are not unionized! P.

IN THE SPIRIT OF LISZT

It is both interesting and gratifying to note that this year's Tonkünstlerfest of the Allgemeine Deutsche Musikverein is to be somewhat more international than usual. Besides a number of first performances of works by German and Austrian composers, there will be a production of Purcell's Dido and Aeneas, a stage performance of Stravinsky's Story of a Soldier, and the premiere of Ernest Krenek's opera, The Leap Over the Shadow. Krenek, though adopted by the Germans, is really of Czech nationality, and so is Alois Haba, whose demonstration of quarter and sixth (!) tones will be an outstanding feature of the festival. These international and radical departures no doubt are the result of the victory of the "left wing" at last year's general meeting, and they are certainly more in the spirit of the founder—that old revolutionary, Franz Liszt.



MEN WHO WRITE THE SONGS THE NATION SINGS.

Recently gathered in Washington, D. C., to fight the copyright law. Standing, left to right—John Philip Sousa, A. L. Reid, Sol Bernstein, Oley Speaks, the late Victor Herbert, E. H. Chesterman, Gene Buck, Carl Leipsic, Nathan Burkan, E. O. Mills, Earl Carroll, Harry Archer, Harry van Tilzer, Werner Jansen; seated, left to right—Joy Witmark, J. C. Rosenthal, Charles K. Harris, Jack Yellen, Jerome Kern, Sylvio Hein, Percy Wenrich, Ben Davis.

WILLIAM THORNER FOR THE ARTISTS

These two letters speak for themselves. As will be seen from them, Mr. Thorner, noted voice teacher, was written to by Charles B. Popenoe, of the Radio Corporation of America, Station WJZ. Mr. Popenoe states very plainly and in unequivocal language that his company does not pay for any broadcasting material, but urges Mr. Thorner to send some of his pupils because "the publicity to the artist is very great." Mr. Thorner takes a vigorous stand in his reply in favor of artists being properly remunerated for their services. He is one man who has the courage of his convictions and comes out and says so.

Read the letter from the Radio Corporation of America and Mr. Thorner's reply and you will get some illuminating information on this subject:

May 16, 1924.

Mr. William Thorner,
209 West 79th Street,
New York City.

Dear Sir:

On the advice of the Program Manager of our broadcasting station, WRC, in Washington, I am writing you relative to the chances of securing some artists to broadcast, through your kindness, from station WJZ of this company at the above location.

Mr. Edmunds says that you have some of the very best talent in New York and I thought I would write you and ascertain your reaction to our suggestion.

We do not pay for any broadcasting material; neither do we charge for the apparatus used, but the publicity to the artist is very great and I believe it would be well worth your while to participate with us when convenient.

Trusting to hear from you, I am,

Very sincerely yours,

(Signed) CHARLES B. POPENOE,
Radio Corporation of America,
"WJZ," 33 West 42nd Street,
New York.

Mr. Chas. B. Popenoe,
Radio Corporation of America,
33 West 42nd Street,
New York, N. Y.

Dear Sir:

Upon receipt of your letter of May 16, I called on you yesterday, but as you were busy I have decided it would be best to answer your letter in writing.

I am greatly flattered that you feel called upon to say that I have some of the best talent in New York, which may or may not be so, but I would like to say that this being the case, I should certainly not agree to any of this fine talent giving its services without proper remuneration for radio broadcasting, unless I were convinced that the broadcasting companies were willing to give away their tubes, receiving sets, and other apparatus free of charge. When I become convinced that the Radio Corporation is a philanthropic organization, organized without any object or intention of gain to anyone concerned, I will then advise my pupils to give their services free. At the present time I will advise my pupils and other artists I come in contact with to refuse to appear before the microphone unless they receive exactly the same payment as they would for concerts.

In your letter you refer to these artists as "talent." Talent has sufficient struggle to develop itself, to get a proper education to go through the many long years of preparation before it is launched on a career. This talent should receive the proper remuneration. As far as the advertising is concerned, I do not believe it has any value because what is given away for nothing can have no value whatever.

Yours very truly,
(Signed) WILLIAM THORNER.

O+O=O

It is said to be against the principles of broadcast-ers to pay their artists.

Here are a few of the names that were listed in radio programs for the week ending May 24:

Sara Setti, soprano.	Heather Gregory, bass.
Baldwin Allen, baritone.	Eleanor Glynn, piano.
Lilli Offen, soprano.	Marie Ward, soprano.
Giuseppe Lombardo, tenor.	Michael Lambert, cello.
Ralph Tag, baritone.	Eddie Lambert, soprano.
Mildred Delma, soprano.	Maude Herring, soprano.
Eva Syfert, soprano.	Eleanor Grey, piano.
Rose Kessler, soprano.	Harold Hansen, tenor.
Alex Aranyosy, violin.	Briggs Hubbell, baritone.
Paul Morenzo, tenor.	Emma Ahlers, soprano.
Alice Buckley, soprano.	Harry Brown, violin.
Allan Gleason, piano.	Mildred Graham, soprano.
Harry J. Caffrey, tenor.	Wilfred Glenn, baritone.
Marie Koonitz, contralto.	Jeannette Stanska, soprano.
Charles Ferry, piano.	Alfred Seyden, violin.
J. E. S. Kinella, baritone.	Edmund Boyer, tenor.
Marjoria Fullerton, soprano.	Mildred Rose, soprano.
William Sweeney, baritone.	Charles Schwartz, violin.
Joseph White, tenor.	Clara Miceli, soprano.
Louise Flanagan, piano.	Kathleen Stewart, piano.
Claire Gillespie, soprano.	Buddie Stevens, baritone.
Constance Mering, piano.	Jose Tovar, piano.
Arthur Kraft, tenor.	Viola Silva, contralto.
Minnie Weil, piano.	Morris Goodman, violin.
Ella Freedman, piano.	Clint Sommera, piano.
Ruth Bruns, violin.	May Maloney, piano.
Florence Oetjen, piano.	Arthur McCormick, baritone.
Albercia Guidi, cello.	Ethel Grant, piano.
Helen Beers, soprano.	Gertrude Zimmerman, soprano.
Anna Barwig, soprano.	Daisy Soffer, soprano.
August May, piano.	Ralph Reichenthal, piano.
Martha Craver, soprano.	Wright Symons, baritone.
Helen Walsh, soprano.	Louise Scanlon, soprano.
Edna Hoerber, piano.	Vee Lawnhurst, piano.
Jack Bishop, baritone.	Ruth Ryan, piano.
Gertrude Casriel, piano.	Victor Wilbur, baritone.
Beatrice Godwin, soprano.	Wilmot Pratt, soprano.
Harry Schyde, baritone.	Anne Tyndal, soprano.
Mary Cantor, piano.	Margaret Ludwig, contralto.
Sarah Alter, piano.	Helen Ruoss, harp.
Marion Ledos, soprano.	Mr. and Mrs. Vere Stiles Rich-
Harry Glickman, violin.	ards, tenor and soprano.
Harold Greenberg, piano.	Nelle Wing, soprano.
Arthur Granick, violin.	Lucy Case, contralto.
Sylvia Fass, piano.	Louisa Edelman, contralto.
Marie Rothman, soprano.	Ruth Peter, soprano.

Nothing, according to Rogets Thesaurus, means: "Nothing, naught, nil, nullity, zero, cipher, no one,

nobody, all-talk, moonshine, stuff and nonsense, thing of naught, man of straw, nominis umbra, nonentity, flash in the pan, vox et praeterea nihil, shadow, phantom, dream, thin air, bubble, mockery, hollowness, blank, void, inanity, fool's paradise, vacant, vacuous, null, inane, there's nothing in it!"

KILLING THE GOOSE

The present German opera season at Covent Garden, London, is nothing more, it seems, than the original scheme—a visit by the Vienna Opera—in disguise, the only essential difference being the orchestra, which instead of being that of the Vienna Opera, is English—a composite of the best elements of the London orchestras—thus appeasing the wrath of the Musicians' Union and the musical chauvinists. A piquant bit of inside information, however, is to the effect that the union's protest which was made the excuse for the abandonment of the original scheme, was not the real cause at all. The real obstacle lay in the demands made by Messrs. Schalk and Strauss, the directors of the Vienna Opera, who wanted £8,000 to £9,000 per week (!) for the personnel minus orchestra and incidentals. The Grand Opera Syndicate were both right and clever, in the circumstances, to make a virtue of necessity and engage an English orchestra, make contracts with the singers singly (and for half the price), and incidentally to secure other conductors besides Messrs. Schalk and Strauss. From advance reports the artistic results of the change are excellent!

A TEST OF POPULARITY

From the Sacramento Bee, May 16:

An all-night vigil maintained by holders of Saturday Club membership books indicated the great interest in the diva's concert. Although all members of the club are assured of seats, either in the theater proper or on the stage, at least fifty persons by nine o'clock last night took up their position before the box office of the State Theater to insure themselves the best seats in the theater.

Before the seat allotment began at nine o'clock this morning, this number had increased to at least 250 persons who maintained a line that stretched from the theater window along J Street to Thirteenth and well around on Thirteenth Street toward I. It is said that enterprising high school boys took advantage of the interest in the concert to earn a dollar or two by charging these amounts to keep the all-night watch for music lovers who thus had a comfortable night's rest while their proxies sat on cracker boxes or camp stools before the theater.

Any MUSICAL COURIER reader is entitled to three guesses as to the identity of this singer, but most of them will guess right the first time. It is Amelita Galli-Curci. And they say that both her concerts in London next October are sold out already.

PRAGUE SENSATIONS

The committee in charge of the Prague International Festival seems determined to provide sensations enough to satisfy the most sated musical appetites. Not content with three modern and ultra-modern orchestral concerts given by the I. S. C. M., demonstrations of quarter-tone music and a complete cycle of Smetana's operas, they are promising the first performance anywhere of Schönberg's long-expected and well-named opera (monodrama) Erwartung; the first performance anywhere of Mahler's posthumous Tenth Symphony and a Czech version of Ravel's L'Heure Espagnole. A new lyric symphony by Zemlinsky and operas by Janacek, Ostrcil and Novak are a few of the lesser thrills. A musical fast of at least a month ought to precede such a Lucullan feast.

COMING TO HIM!

Another potent argument against playing for the radio—for nothing. The other evening the wife of a cellist, who had disappeared several weeks ago, leaving her and their two small children to shift for themselves, chanced to hear via radio the announcement that somebody of her husband's name would radiate from a well known New York station the following evening. The next evening she visited the broadcasting studio, taking along a near-by traffic policeman for good luck. "Twas indeed he, and he was nipped in the bud, so to say—arrested and taken to the nearest police station. This is a case in which the artist got rather less than nothing for his services.

NO WAR, BUT—

"There may be no war now," a recent debutant at the Metropolitan Opera House remarked when the season closed, "but going over the top could not have been worse than it is to make the first few appearances at New York's famed and fear inspiring temple of lyrical art. One's own nervousness is like a gas bomb, and the audience and critics seem like savage enemies."

I SEE THAT—

Victor Herbert died suddenly last Monday.

The National Association of Sheet Music Dealers will convene in New York, June 9-11.

Arthur and Helen Hadley have added three new artists to their list of attractions.

Marcel Dupré was married to Jeannette Pascouon on April 23.

Leo Ornstein will soon return to Europe for the first time since he left there as a baby.

Adela Verne, the English pianist, will tour America next season.

Students from various parts of the world are attending Alfred Cortot's Paris class.

The Kriens Symphony Club of 125 players gave the fourteenth annual concert in Carnegie Hall, May 24.

Pupils from the Lovette School of Music in Washington gave a concert in New York on May 14.

Gerald Maas began the study of the cello at the age of six.

The Rev. John Fox, D.D., has set to music thirty-eight questions and answers from the Shorter Catechism.

Judson House has sung Così Fan Tutte two hundred times.

Helen Bock will sail for Europe on June 3.

The Malkin Conservatory of Music held its 196th concert on May 25.

Devora Nadworney has been engaged to sing in fifty English opera performances.

Vladimir Rosing will teach this year in the summer session of the Eastman School of Music in Rochester.

Anita Malkin, twelve years old, has been engaged for a series of concerts in Holland, Denmark and Norway.

Mischa Elman will make several appearances next season in a string quartet.

Caterina Gobbi made a successful operatic debut in New York on May 24.

Beginning June 1, all sheet music and music books will be sold at the actual printed prices.

Gigli was serenaded by the police band and the glee club when he sailed for Europe last Saturday.

E. Robert Schmitz will include modern music in his summer master class.

Ninon Romaine has sailed for London after a three months' visit to her people in Ohio.

Joseph Regneas will again teach at Raymond-on-Lake Sebago, Me., this summer.

Cecile de Horvath believes that a college education is a great help to those desiring a musical career.

There will be few changes in the Philharmonic personnel for next season.

The Goldman Band Concerts in Central Park will begin on Monday evening, June 2.

William Thorner advises his artists not to sing for radio until they are paid for their services.

Guimar Novaes, the Brazilian pianist, will play in America next season.

John McCormack's next London appearance will be in Albert Hall on June 29.

The total receipts of the Edward MacDowell Association, Inc., for 1923 were \$35,843.52.

William Gustafson believes that the price of success is—hard work.

Jean Gerardy will spend the summer at his home in Spa, Belgium.

William Stickles states that a successful song must be a vocal melody that sings, and not an instrumental number with words tacked on which must be sung.

The Elshuco Trio will next season present a complete cycle of the chamber music of Brahms.

Maria Carreras and Alfredo Casella will collaborate in giving recitals next season.

Walter Damrosch was scheduled to conduct an orchestral concert for children in London on May 17.

On page 40 Lotta Van Buren discusses the instruments for which the early classics were written.

Motion pictures in which Mme. Sundelius appears are to be shown in Sweden.

Haensel & Jones artists who were on the active list of the Metropolitan this season have been retained for 1924-25.

Gladys Swarthout, an artist pupil of Richard Hageman, has been engaged for the Chicago Opera.

A reception will be given on June 4 by Mrs. Walker Buckner for May Peterson.

Schipa's concert and operatic appearances for 1923-24 totaled ninety-one.

Sir Edward Elgar has been appointed Master of the King's Musick in England.

The New York Madrigal Club gave a musicale and breakfast on May 17.

Frederick Southwick's recitals will continue well into the summer.

Walter Golde's interesting article, Discussion of Vocal Line, appears on page 8.

The commencement of the New York College of Music will be held at Aeolian Hall June 13.

The Estelle Wentworth English Opera Company gave an excellent performance of Pinaflore in Washington.

Tamaki Miura will entertain at the Nippon Club on Friday afternoon, May 30.

Two of Clarence Adler's pupils won gold medals in New York Music Week contests.

Yolanda Méro will devote most of her summer to rest and recreation in Switzerland.

Paul Stahr has painted the portrait of Sousa for presentation to the United States Navy Department.

Erno Rapee is accomplishing fine things as managing director of the Fox Theater in Philadelphia.

Schumann-Heink will sing several performances at the Metropolitan Opera House next season.

Theodore Morse, well known song writer, died on May 25.

Fritz Reiner will conduct Bax's symphony in E flat at the Prague Festival of the I. S. C. M.

Ellen Buckley has had an unusually busy season.

Ignace Hilseberg will teach at the Dubinsky Musical Art Studios during the summer course.

Mendelssohn's oratorio, Elijah, recently was performed four times as an opera in Boston.

The Clara Baur Memorial Scholarship Fund is increasing. Alma Voedisch was awarded a verdict of \$1,100 in her suit against Rabinoff.

G. N.

FORERUNNERS OF THE MODERN PIANO

A Discussion of the Instruments for Which the Early Classics Were Written

By LOTTA VAN BUREN

Copyright, 1924, by Musical Courier Company

NOTHING but confusion and misunderstanding seem to exist among musicians and students as to the nature of the various instruments of the sixteenth, seventeenth and eighteenth centuries for which the great masters wrote their music.

When more than one piano teacher tells you that her "pupils are not going to a certain clavichord recital because she never could get them interested in practising on one—in fact she didn't enjoy dumb pianos herself," when a public pianist of more or less reputation insists that your clavichord is a harpsichord; when one of our best musical magazines prints in its columns that a clavichord produces its tones by means of a jack and plectrum, and when you read in the Encyclopedia Britannica that the clavichord was "derived from the dulcimer," then you begin to think something should be done to dispel this confusion of names and wrong ideas.

A complete and detailed study of each instrument would take volumes—and their peculiar influence upon the interpretation of the music written for them would take more volumes,—but the practical differences existing between them are not hard to understand and a knowledge of them is a necessity to an understanding of the music of the period, no matter what instrument you yourself may be playing it on now.

One of the simplest ways of becoming acquainted with the peculiar characteristics of these instruments is to learn a little about the instruments of antiquity which were the prototypes of the keyboard instruments of the eighteenth century and of the piano of today. Briefly they are: the monochord, the psalter, and the dulcimer. These three simple instruments furnished the principles of string vibration that gave rise through the development of many centuries to the keyboard instruments used by the great masters—viz., the clavichord, the virginal family (spinnet, virginal, harpsichord) and piano.

MONOCHORD—CLAVICHORD.

The oldest of these instruments and the first to be developed was the clavichord. It had its humble origin in the monochord of the Ancient Greeks.

The monochord is supposed to have been invented by the Greek philosopher, Pythagoras, in the sixth century B. C., but is known to have been understood by the Egyptians some 2,400 years earlier. The monochord as it travelled westward consisted of a long board or narrow box of thin wood over which was stretched a single string tuned by means of a peg (as the tuning pegs of our piano). Along the edge of this box a line was drawn, divided mathematically to show the intervals of the scale. A bridge touching the string could be shifted along and stopped at will at any of the points marked—the player then twanged the string—and so the tone was produced.

If it were desired to compare the tone so produced with the tone of the entire string or any other interval, the movable bridge had first to be shifted.

The consonance or the sounding together of two or more tones could not be produced on this single stringed monochord.

For this reason several other strings were added, tuned in unison with the first, and provided with movable bridges.



VIRGINALS

The theoreticians, Claudius Ptolemaeus and Aristides Quintilianus, who lived in the second century A. D., speak of such a one, in shape having four corners and provided with four strings. We know the single stringed Pythagorean monochord was still in use in the fourteenth century by singing masters and to give the intervals of the plain song of the church.

Johannes de Muris in 1323 speaks of its use but recommends also the use of the four stringed instrument for testing the harmony of consonances, because then one could strike two or three or even four strings at once. In using the monochord, especially when there were more than one string, the continual shifting of the bridge must have been awkward and troublesome.

As keys were in use on small organs it naturally followed that they were adapted to the many stringed mono-

THIS learned article is by a pupil of the famed English builder of ancient instruments, Dolmetsch, who has done as much as any other living musician to create interest in the musical proclivities of our forefathers. It is necessary to explain by way of preface that these old pianos, including under that heading every instrument in which strings were struck with the aid of a key mechanism, were of three distinct sorts: 1. Those struck with hammers like our modern piano, the forerunner of which is still found in Hungarian orchestras; 2. Those plucked with a plectrum, the familiar forerunner of which is the mandolin and all similar instruments; 3. Those struck with a tangent, of which there is no familiar prototype. In the most advanced type of groups 1 and 2 the strings had certain common qualities: viz., there was one string to each note, tuned to the note desired, the string was supported by two bridges, and some system of dampers which were raised when the note was struck and fell back into place when the key was released. In the instruments belonging to group 3, in some respects the most important group of all, there was only one bridge, the strings were damped with felt at one end even when the note was struck, the tangent attached to the key being the second bridge so long as it was pressed against the string. And the string was not tuned to the note desired, but tuned so that when shortened by the tangent it made the proper note. This was the only instrument of the three which admitted of anything being done to the note after it was once struck, and was, for that reason, the one favored by Bach, because of its astonishing possibilities of intimate expression, sustained tone and vibrato. The reader will do well to strive to understand the mechanical details of this tangent, difficult to explain, but highly important, especially in view of the present widespread incorrect interpretation of Bach. The phrasing, fingering, and all of the embellishments of Bach's music are grotesquely altered by the use of the hammer-piano (pianoforte) instead of the tangent-piano (clavichord), and all of the plucked instruments (harpsichords) do it equal injustice. Bach himself knew the harpsichord and wrote some compositions especially for it. He also knew the hammer-klavier and wrote occasionally for it. But ordinarily his piano writing was for the tangent instrument, the clavichord. The clavichord originally had a number of tangents on each string, so that the notes could be played one after the other but not together. The Well-tempered Klavichord was (probably) merely an instrument which had one string for each note, which naturally made all sorts of modulation possible. If the instrument that was Bach's own favorite were properly understood Bach would not be played the way he is today.—The Editor.]

chord—just when no one knows exactly, and authorities differ—but it is safe to infer the twelfth or thirteenth century.

With the addition of keys, the shifting bridge naturally became an impossibility, and a very ingenious substitute was devised. This consisted of what was called a tangent. This was a strip of brass which took the place of what in the modern piano is the hammer, but it served a double purpose: that of striking the string, and that of dividing the string at the proper place (like the finger of the left hand on the violin). The attached drawings give some idea of it. In Fig. 1 is shown a single key and a single string. This, as on the piano, was simply multiplied to make as many keys and as many strings as were desired. Fig. 2 shows better how it worked. From A to C is the entire length of the string. At one end, A, the string was wrapped with felt, so that, when the tangent was not touching it, the tone would be damped, just as is the piano string when the dampers are resting on the string. When the key was pressed down the tangent was forced up against the string. This, then, provided a bridge, and a free vibrating length between B and C, which gave the tone as long as the key was pressed down. No pedal effect was possible, of course, and practically no gradations of loudness or softness. But, by shaking the finger up and down on the key, the pressure on the tangent, and hence on the string, could be vibrated, just like a vibrato on the violin, and a long sustained tone produced.

Thus was born the first clavichord, although it continued to be called monochord until the fifteenth century, when it began to be called clavichord (clavis-key, corda-string or clavichordium), this name being almost universally adopted in the sixteenth century.

Strings and keys continued to be multiplied, as harmony and music developed, but it always retained its original shape—that of an oblong box which for centuries was placed, when played, upon a table or other convenient piece of furniture—but later as its size increased, obtained legs of its own.

The clavichord then is an instrument of extreme simplicity of construction, for it never changed its principle of string vibration from the first keyed monochord down to the fully developed instrument so beloved by all the Bach family.

Improvement in keys, tangents and strings were made down the centuries, but no jacks or hammers or pedals or mechanical aids of any kind were added to affect its tone.

Its strings were of finely drawn brass—two for each note—stretched parallel to the keyboard. A small wedge-shaped bit of brass called a tangent is inserted perpendicularly in the back end of each key. When you press the key, the other end rises (see-saw principle). The tangent strikes the string and divides it, thus at the same time producing tone and pitch—or in other words the tangent acts as a second bridge (as do the violinist's fingers) and measures off the string as did the shifting bridge of the monochord,

while at the same time its impetus sets the strings to vibrating and produces the tone.

When the player's fingers release the key, the string becomes "dead"—its unused length being interwoven with strips of woolen cloth to stop the vibrations.

In all early clavichords—in fact up to the eighteenth century—two, three, or more tangents played several notes on the same string (as the violinist's fingers). Such instruments were called gebunden or fretbound. As only one of these notes sounded at a time, one wonders why



OCTAVINA

they continued so long in use. The answer involves the history of the diatonic scale and tuning.

By the adjustment of the tangents at the proper positions (by means of bending or crooking the key arm), one had only to tune the strings in unison and play the then untuned diatonic scale in utmost purity. With the growing development of harmony and a disuse of the diatonic church modes, with the secular use of chromatics, the unison tuning of strings and numerous keys to each string became inconvenient.

About 1725, an instrument was built with special strings for each note (Bundfrei) and an equal tempered scale attributed by some authorities to J. S. Bach. The touch necessary for this gentle instrument is one of inhibition—to quote Bach: "It takes a very delicate and even touch to play the clavichord in tune." (Because too great pressure on the tangent stretches the string and raises the tone.)

It is capable (unlike the harpsichord) of an increase or decrease of tone that reflects the finest shades of feeling. Its tones can be made to quiver—"bebung" (balancement) peculiar to itself—which gives it a song-like pitch and an echoing trembling tone of such superb responsiveness that it seems to possess a soul of its own.

You cannot make a loud noise on the clavichord, but it is capable of such delicate nuance of tone that its range of gradations is not only adequate for the finest shades of expression, but as wide (proportionately) as those of the keyboard Dreadnought in use today. Its frailty of tone is not the limitation it would seem to be. It can be heard by large audiences for "it fascinates them into a keen receptivity." It cannot, however, be played with any other instrument; its tremulous beauty is lost by them. It is an intimate solo instrument of unspeakable sweetness, and as such is without a rival.

No wonder it became the favorite child of all the masters—even Beethoven saying: "Among all keyed instruments the clavichord was the instrument upon which one could best control tone and expressive interpretation."

It is interesting, in reading the writings of the sixteenth, seventeenth and eighteenth centuries, to notice that no matter how much they may praise the tone and wonders of the ever developing harpsichords and forte-pianos, they finish by paying their tribute to the perfection of the clavichord.

Adlung (1699-1762)—"A good clavichord well played is sweeter and more heart-straining than any other instrument."

Mattheson (1713)—"The beloved clavichord from all others takes the prize."

Mattheson (1713)—"Whoever would hear a delicate hand (first and clean technique must suit his candidate at a well made clavichord, for on a great harpsichord provided with three or four stops and registers much slurring will escape the ear and we will hardly hear the graces so distinctly."

C. P. E. Bach—(To the day of his death he used a clavichord). "The newer fortepianos sound well when played alone or with an orchestra; but I still think that a good clavichord, saving its weaker tone, has all beauties of the other and has the further advantage of the Bebung and the sustained tone. The clavichord therefore is the instrument on which one can most accurately test a claviers."

PSALTERY—VIRGINALS FAMILY (OCTAVINA, SPINET, VIRGINALS, HARPSICHORD)

As the clavichord grew in popularity its delicate hesitating tone and the fact that it could not be used in consort with other instruments gave rise to a plan for constructing an instrument whose strings could be set in strong vibration and so produce a louder and more intense tone.

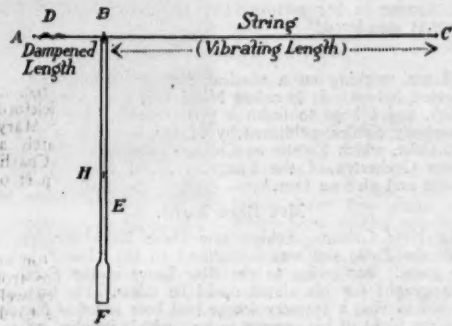
The Psalter of ancient times was chosen to serve the end, in combination with a keyboard. The harp-like psalter, in shape either three, four or five cornered or circular, was known to the ancient Assyrians, Persians, and Greeks and is mentioned many times in the Bible. It became a very

popular instrument during the middle ages in England, France and Italy. Probably its only solo survivor today is the German cithern.

Its strings varied in number and were plucked by the fingers with a plectra of metal or with quills attached to rings on the hands of the player. It had a sound-board over an air chamber extending the entire length of the strings, with one or two sound holes, usually rose shaped, cut in it. We cannot tell exactly at what time keys were added to the saltery.

The earliest mention of any of this family of instruments

Fig. I



is in the rules of the Minnesingers by Eberhard Cersne 1404 A.D. under the name of clavicymbalum, along with clavicord, monochord, and other instruments of the time. The philologist, J. G. Scaliger, who lived from 1484 to 1558, speaks not only of keyed monochords but also of another instrument whose tones were produced by means of plectra armed with sharp crow quills. He says that in his childhood these instruments were called clavicymbalum, or harpsichordum, or spinet from the sharp quills.

These are the earliest mention of the Virginals family of instruments which includes all instruments the tone of which is produced by the action of a jack and plectrum. There are many types of this family varying in size, but they all have in common the jack mechanism of tone production with its resultant sharp dry incisive tone. Briefly the construction of this mechanism is as follows:

An upright piece of wood, called a jack, rests upon the back of the key arm; a point or a spine of quill or hard leather is inserted in a pivoted tongue at the top of this jack in such a way as to protrude at right angles under the string. When the key is pressed down, the jack is pushed upwards, and the quill catches the string in passing and twangs it.

When the finger releases the key the jack falls and the vibrations are stopped by a piece of felt inserted in the top of the jack. As the quills twang the strings with uniform power there is no accent or shading by means of difference of touch. The psalter had many shapes and these instruments seemed to have adopted all of them—at first taking the rectangular and trapeze shaped models and later the triangular shape called the boar's head (because of its resemblance to the shape of the head of a boar). This developed into the wing shapes adopted for the grand piano.

These various shapes gave rise to a multiplicity and confusion of names. Every time a maker changed its shape or put an improvement upon its mechanism, or added another attachment, he gave it a new name. As Cramer said in 1783: "The gentlemen are so fond of inventing, even though it be naught but new names." However, the types that



OCTAVINA ON TOP OF VIRGINALS

have survived the centuries and are being revived today are the Octavina, Virginals, Spinet, and Harpsichord.

OCTAVINA

Some very small virginals were made—at first rectangular, later in the trapeze form—no longer than their three or four octave keyboards. They were called Octavina and Spinetti in Italy and Octave Virginals in England because the shortness of string produced a tone an octave higher in pitch than the ordinary instrument.

Often these octave instruments were placed in the larger one alongside the full keyboard or on top and both played upon at once, thus producing the results obtained on a Double Virginals or Harpsichord.

It is surprising how clear and ringing the highest tone is in these small instruments compared with the same tone on our modern grand pianos, with its corresponding three strings, many times the size in length and diameter and force of blow. The little virginals (Octavina) does not lose in the comparison.

SPINET

In Italy this name was given to any of the smaller members of this family, and you will see them rectangular, pentagonal, trapeze form and triangular.

There is difference of opinion as to where they got their

name. Some writers will tell you from Espinetta, who was said to have originated the instrument, but as spinets were in existence in Italy long before his time, the name is no doubt derived from "spina," the Italian for thorn, from the little "spine" of quill inserted in the tongue to twang the string.

In the eighteenth century the name generally belonged to that member of the family that adopted the wing shape, so called from its resemblance to the extended wing of a bird, like our piano of today (in German the grand piano is still called Fluegel.)

Because of its pretty lines, small size and convenient shape, which allowed of its being poked into any accommodating corner, it became very popular, especially in England.

It is really a small harpsichord with one set of strings perpendicular to the keys, one set of jacks and one keyboard. Haward, who invented the pedal attachments to the harpsichord, was the most famous English maker of spinets. One finds some interesting entries in the diary of that interesting gentleman, Samuel Pepys.

April 4, 1668—To White Hall. . . Called upon one Haward that makes Virginals and there did like of a little Espinette and will have him finish it for me, for I had a mind to a small harpacon but this takes up less room.

July 10, 1668—To Haward's to look upon an Espinette, and I did come near to buying one, but broke off. I have a mind to buy one.

July 13, 1668—I to buy my Espinette, which I did now agree for, and did at Haward's meet with Mr. Thacker, and heard him play on the harpacon, so as I never heard man before, I think.

July 15, 1668—At noon is brought home the Espinette I bought the other day of Haward; cost me 5 £.

VIRGINALS.

The common household virginals had one string and one jack for each tone.

The usual answer as to where it got its name is that it was given it in honor of the Virgin Queen Elizabeth, who was a skilled performer on her instrument, but as virginals were in use long before her time, this cannot be true. Others say it was used by girls in convents playing and singing hymns to the Virgin Mary. The most probable source is that the jacks suggesting little jumping rods, as the keys were played, the Latin word *Verga* or *Virgula* descriptive

Fig. II



of its action separated it from the keyed monochords or early clavichords.

Their usual form was rectangular in England and northern Europe. In Italy they were often made in the form of an elongated pentagon enclosed in a decorated outer case. Their strings were parallel to the keyboard, and like all keyed instruments, except the clavichord, the soundboard covered the entire inner surface of the instrument.

The old books speak of them as a "payre of Virginals"—pair at this time meaning a series of degrees, like a pair of steps—and was a common way in England of speaking of all keyed instruments. It meant, however, only one instrument.

They were small, occupied little room, and were cheap and became very popular.

To quote, Pepys' diary, describing the flight of the citizens at the great London fire, says:

Sept. 2, 1666—"I observed that hardly one lighter or boat in three that had the goods of a house in but there was a pair of virginals in it."

Later they grew in size and assumed the wing shape or triangular forms with the strings perpendicular to the keyboard as in our pianos of today. This allowed a greater length of string with its resultant fullness of tone. The greater spaces between the strings this shape allowed suggested the addition of a second set of strings with a separate set of jacks to play upon them.

Some of these early virginals, like their descendants, the harpsichord, had lute or theorbo stops. This was produced not by a special set or strings and jacks, but by shifting a little row of pieces of cloth or leather in contact with the strings, thus producing a pizzicato effect not unlike a harp or lute.

Not being content with the "highest pitch of perfection in the clavier," spoken of by Luscinius in 1536, Bontempi in 1675, makers were constantly making improvements in tone, compass, size and touch. And thus it was that the popular virginals developed into its bigger and more complex self, the

HARPSICHORD.

Later a third set of strings, shorter, and tuned an octave higher, was placed under the other sets. A second keyboard was added above the first, and this allowed of two voices of contrasting tone to sing together by playing one hand upon each keyboard.

Some harpsichords had a fourth row of strings placed above the unisons and almost double their length and giving a sixteen foot tone.

These instruments, on account of their size and greater price, were not very common. That is, they did not become household instruments like their smaller brothers, the virginals and spinets. That Bach owned one we know, for his

music, written for double harpsichord, calls for sixteen foot stops.

In the harpsichords all changes from P to F and from one set of strings to another, or from one set of jacks to another, and their combinations, were controlled by hand stops. Therefore, they could only be used when a pause in the music left one hand free.

Thomas Mace, 1676, speaks of an instrument where the combinations were controlled by the feet, and calls it a "pedal" to distinguish it from the instruments controlled by hand stops. This was the invention of Haward (of whom Pepys bought his spinet).

Haward's "pedals" became so popular that later almost all harpsichords were built with pedals. Their superiority of control over hand stops is so evident that one is surprised to see fine old Kirkman harpsichords of 1772 with the hand stops.

In Italy this family of instruments was generally referred



CLAVICHORD

to as Cembalo, the larger ones as Arpicordo, the smaller ones Spinetti or Virginals. In France the larger ones were called Clavecin or Clavessin, the small ones Espinette or Epinette. In England all forms were called Virginals at first; then the large ones were called Double Virginals, Harpsichords, and then Harpsichords, the smaller ones Virginals or spinets, and the octave Virginals, Octavina.

That double keyboard harpsichord existed in the sixteenth century, but under the name of Double Virginals, is proved by the following entries:

Inventory of Warrick Castle. 1584—A faire paire of double Virginals. 1603—One great payre of double Virginals.

Privy Purse Expenses of Henry VIII—1530 (April), Paid to William Lewes for II payre of Virginals in one coffer with IIII stoppes.

(This looks very much like a double harpsichord with four stops.) An inventory of some king's musical instruments—"A payre of new long virginals made harp fashion of Ciprea, with keys of ivory."

In 1638, from papers of a private secretary to Charles I, relating to Ruckers "Virginal" with two keyboards and four stoppes. There can be no doubt that, although called virginals, they were double harpsichords.

The Ruckers were the most famous of harpsichord builders, and their instruments brought prices like Bologna lutes in the seventeenth century or Cremona violins.

The harpsichord of the late eighteenth century was as perfect as thought or skill could make it, but it lacked two important requisites—as no accents were capable on it and its tone was ever of the same strength, true expression was lacking.

It was wittily described as "a scratch with a sound at the end of it."

Although it lacked the beauty and range of expression of the clavichord, its sharp incisive tone caused it to blend in power and tone with other instruments. It assumed a place of great importance in the eighteenth century. When at its height of popularity there were from one to two in each

(Continued on page 64)

SUMMER SESSION

EDOARDO PETRI

Teacher of SINGING

1425 Broadway
New York City
Tel. Pennsylvania 2623



VIRGIL PORTABLE KEYBOARD

For Pianists and Piano Students

Invaluable to Traveling Pianists and Indispensable to Pianists and Students Living in Apartments, Hotels or Small Rooms.

Excellent for Perfecting All Phases of Technic and for Strengthening the Fingers. Weight of touch can be varied from 2 to 12 ounces.

Catalog on Request

VIRGIL PIANO SCHOOL CO., 120 WEST 72ND ST., NEW YORK



TITO SCHIPA'S CHIEF AMBITION IS TO BE AS POPULAR AS JOHN McCORMACK

His Recent Concert Tour More Than Meets All Expectations—Filled Ninety-one Concert and Opera Engagements This Past Season—Enjoyed Varied Experiences on Tour—To Summer in Italy—Three More Years with Chicago Opera

Two years ago Tito Schipa told the writer that his ambition was to be heard more extensively throughout the country. He was not satisfied to sing in just the principal cities of the East, South, Middle-West and Pacific Coast; he wanted to go into some of the smaller towns. And in looking over his record for the season 1923-24, it would seem that his ambition is being realized.

His season opened in New York with a Carnegie Hall recital on October 25, after which he had twenty-one dates on the Pacific Coast and en route to Chicago, where he

as John McCormack. He wants to sing programs entirely in English, sandwiching in, perhaps, a popular aria or two, in Italian. The English songs will include such numbers as Mother Machree, The Last Rose of Summer and O Promise Me.

GOOD SALE OF VICTOR RECORDS.

During the last year, Schipa's sale of Victor records has been splendid. His Spanish records, particularly, are very popular. Following his concert in Eldorado, Ark., out of three hundred Schipa records in stock, only three were unsold the next day.

"In Eldorado, which is an oil city," said the singer, "the population is 30,000 and my concert was held in the Athletic club. As you may imagine the audience consisted mainly of miners who seemed to enjoy what was really the first big concert in their midst, although I was followed up by Mme. Galli-Curci. It is nothing unusual in that city for a man to arrive there with \$50,000 and at the end of the third week to be dead broke. That is oil! The population is constantly changing. Just think, it jumped from 3,000 to 30,000 inside of three years! As there were many Mexicans in the audience there, the Spanish songs went well, but on the other hand, Somewhere a Voice Is Calling and At Parting were also very popular."

AUTOGRAPHS RECORDS

"You do not know, perhaps," continued Mr. Schipa, "that in each city where there is a Victor shop, I devote an hour or so to autographing records and meeting the people who are so interested. By the way, I enjoy meeting people—all classes." "What were some of your most interesting experiences of last year?" was the next question.

SEES \$10,000 PRIZE BULL

"Let me see," reflected the tenor. "There were many! My whole tour was a series of experiences. You see almost every place was new to me. Well, let me see—Oh, yes," his face lighting up, "in Amarillo, Tex., I visited a huge ranch of over 100,000 acres and there I saw the \$10,000 prize bull with which I was photographed."

"He calls that picture—'Two bulls,'" laughed his secretary. "And in Paladuro Canyon, Mr. Schipa was the guest of Col. Thompson, who tried to interest him in starting an artistic colony there next summer."

WOULD ESTABLISH COLONY.

"Yes, if I were not going to Italy," added Mr. Schipa, "I might have given it serious thought. It is so lovely! Then I visited the Devil's Kitchen at Paladuro Canyon, which goes down 2,000 feet. One of my trophies is a little baby cactus, which I am taking to Italy to transplant. And in Kenosha, Wis., I was the guest of a charming Italian priest."

"Don't forget," interrupted the interested secretary, "the hotel in Meridian, Miss. Mr. Schipa arrived there in the forenoon for his concert that night. The hotel was so

dilapidated that he preferred to sit up until three the next morning to catch the next train out of town, rather than indulge in a little sleep."

"In Fort Smith, Ark., in March," continued the tenor, "I saw the Firpo-Dempsey fight pictures which were particularly interesting to me because I had witnessed the bout in New York."

MOVING PICTURE FAN.

"That reminds me," said the secretary, "that Mr. Schipa has gone to as many as five moving picture shows a day while on tour. That and musical comedy are his recreation. While in California, Mr. Schipa met Mary Pickford, Harold Lloyd and other movie stars, and as 'Our Mary' could not attend his concert, he sang for her privately at her studio. He dined with Gloria Swanson and Charlie Chaplin and the former invited Schipa to take the part of the Apache in her picture, The Humming-Bird, but his concerts interfered!"

WRITING MUSICAL COMEDY.

"I am working on a musical comedy myself," proudly asserted Schipa. It is called Mimi (his pet name for his wife), and I hope to finish it this summer. My fox-trot, Somebody Smiles, published by Marks, is going very well, also Cuba, which Forster of Chicago published. The Clyde Doerr Orchestra of the Congress Hotel featured it last winter and also on tour."

MET BABE RUTH.

In New Orleans, Schipa saw Babe Ruth perform at Pelicans Park and was introduced to the "Babe" before the game. But owing to the Blue Laws in the South no photographs for his album could be taken. He was also invited to visit a brewery where real beer is made but that was the night of his concert so he couldn't indulge.

CATCHES BLACK BASS.

"In Memphis, during an interval of a couple of days," Schipa's secretary volunteered, "we were invited on a fishing trip to Jennings Lake, which is about forty miles away. On the way we got stuck in the mud and it took just four hours to lift the Ford out with three mules. One hour was left in which to fish at the lake, but in that hour Schipa had the good luck to catch a big black bass. As he is a great lover of fishing, it repaid him sufficiently for all that loss of four hours in the mud."

"In Mobile," laughed Schipa, "I waited to make the flight by aeroplane to Meridian, a distance of two hundred and fifty miles, but as I had to sing the next day, a friend warned the pilot not to take me—unfortunately."

KEEN GOLFER.

Schipa, wherever he could, got in a round of golf on tour. He enjoyed guest privileges at the Memphis, Amarillo, Louisville and Springfield country clubs. And of course while in Florida played a good deal."

HIS NEW FLORIDA HOME.

His new home, now being constructed at Daytona Beach, Fla., where his family will spend the winter, with the exception of the time the singer is with the opera in Chicago, is one block away from the golf course, two blocks from the ocean and another from the river. According to Mrs. Schipa, the clever and beautiful little French wife of the tenor, "When Tito comes home to Elena (their little twenty months' old daughter, who speaks only English, as yet), and me between concerts, he can golf and fish all day long if he likes."

TO SUMMER IN ITALY.

The Schipa family will sail on May 31 for Italy, where part of their vacation will be spent at the Villa D'Este Cernobbio at Lake Como—called "The Paradise of all Italy." Here Napoleon had his headquarters at one time and the breakfast room is just as when he occupied it; but the thing that interests Schipa more is the three hole golf course!

RETURNS IN SEPTEMBER.

In September, Schipa will return to America to make some records with Galli-Curci before going to the coast for his operatic appearances with Merola. Then comes his pre-opera concerts before joining the Chicago Opera late in December.

THREE MORE YEARS WITH CHICAGO OPERA.

He has signed another contract with that organization which calls for another three years of his time.

All in all—Tito Schipa seems to be having everything come his way. Will his one ambition—to be as popular as John McCormack? Time will tell! J. V.



Photo by De Mirjian Studios

A NEW PHOTOGRAPH OF TITO SCHIPA

joined the Chicago Opera. His usual success in the Windy City was recorded brilliantly, and then he started off again for thirty-five more concerts, opening on January 28 in Pittsburgh. These concerts included three appearances within a week in Cuba, where incidentally he sang for the fourth consecutive season.

LOVES CALIFORNIA.

In commenting upon his first trip to the Pacific Coast, Mr. Schipa said:

"I found California wonderful, especially the people in San Francisco. After my second appearance there I was surprised and very delighted to find some three hundred people waiting outside the theater. And they accompanied me to my hotel! That sort of thing is not unusual after my concerts in Spain, but it did overwhelm me in San Francisco. I think that the Western people have the warmth of the Latins, the Italians or Spanish. Don't you?"

OPERA THERE NEXT FALL.

"Next season I shall go there again—early in the fall for opera and later for concerts, many of which are return dates."

"Was your opera engagement for next fall the result of your success in concert there last season?" asked the writer. "No, no!" he answered. "Last summer, Merola, who will conduct the operatic season, heard me at Ravinia Park. That is how it came about."

TOTAL OF NINETY-ONE APPEARANCES.

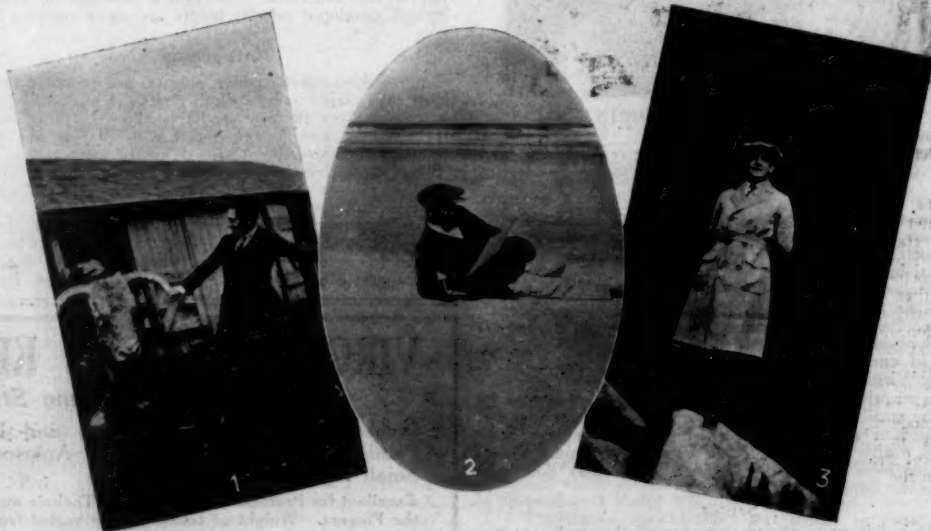
Mr. Schipa said that his concert and operatic appearances for 1923-24 totalled ninety-one—a unique record for the genial young Italian, who is entering upon his fifth season in America. Last season he also enjoyed his first appearance in Canada at Toronto and next season will take him there again. Out of the long list of concerts that his managers, Evans and Salter, have booked for him for 1924-25, forty are re-engagements, proving that Schipa goes into a town and makes good—so good that they lose no time in signing him up for the next season.

HE MAKES GOOD.

As a Southern local manager once remarked to the writer: "Schipa knows what the public likes and gives it to them, never stintingly. He does not, like so many well known artists, give just what is programmed and a couple of extras, rather patronizingly, but he thoroughly enjoys the concert himself. His audience's enthusiasm is matched by his own."

WANTS TO BE POPULAR LIKE McCORMACK.

When the writer mentioned the incident of this local manager, Schipa was visibly pleased and confessed quite boyishly that he had still another ambition—to be as popular



ON THE BENNETTO RANCH, NEAR AMARILLO, TEXAS.

with the \$10,000 prize bull, Bandoln. (2) On the beach at Miami, Fla., while on tour. (3) In Western Texas.

New York Madrigal Club Musicales and Breakfast

Marguerite Potter, founder and conductor of the New York Madrigal Club, was gladdened by the presence of a goodly company at her May 17 breakfast at the Hotel McAlpin. Following this, she gave an outline of the 1924-1925 season, embracing teas, opera interpretation recitals, concerts and dances, breakfast and musicale. The season just past saw as participants in Madrigal Club programs such well known artists and composers as La Forge, Ballard, Warren, Grosvenor, Pfaff, Jameson, Erb, Ringo, Archibald, Gunster, Foster, Bauer, Warford, Hill, Kramer, Scott, Branscombe and others.



MARGUERITE POTTER

Elizabeth Ingalls, graceful girl with pretty voice, sang well, adding Scott's The False Prophet, with distinct enunciation. Mary Davis, contralto, sang with power, animation and clear articulation three fine songs by Ralph Cox, adding also his Somebody Loves Me. Julius Seebach pleased every one with his expressive and powerful tones, adding Homer's Banjo. The climax of the affair was John Worth's song cycle, In a Gondola, in which the connecting text was read by Miss Potter, the singers being Miss Ingalls and that excellent tenor, J. Steel Jamison; this number was hugely enjoyed, Jane Hampton playing the accompaniments. Guests of honor were: Kitty Cheatham, Mary Davis, Ralph Cox, Julius Seebach, Mildred Dilling, John Worth, Effa Ellis Perfield, Erin Ballard, Mrs. Julian Edwards, Maurice Swaab, Mrs. Harrison Irvine, Florence Foster Jenkins and F. W. Riesberg.

New York College of Music

The endeavors of the New York College of Music to provide the best possible instructors for its students is apparent on considering the heads of the departments as portrayed on the back page of this week's issue of the MUSICAL COURIER. No introduction of them is needed here, as the artists and pedagogues whose pictures appear are known throughout America as among the foremost in their respective branches of music, both as artists and as teachers. They are August Fraemcke, piano; Carl Hein and Virginia Colombati, vocal; Rubin Goldmark, harmony and composition; Hans Letz, of the well known Letz Quartet, violin; William Ebner, cello, and A. Francis Pinto, harp.

Pupils of these noted instructors are appearing in concert and prominent orchestras everywhere, especial mention being made of Josephine Lucchese, of both the Ravinia and the San Carlo opera companies, whose only teacher Mme. Colombati has been.

The commencement concert of the College will be held Friday evening, June 13, at Aeolian Hall, New York, giving an opportunity of hearing pupils of the above named instructors at this concert, which no doubt will, as in former years, elicit the admiration of the press and the musical public.

A Challenge from New York String Quartet

The New York String Quartet will pack up their fiddles in their old kit bags in a few days and start for their summer camp near Burlington, Vt. Oak Ledge, their camp, consists of 300 acres with a frontage of one mile on Lake Champlain. This beautiful estate was placed at the disposal of the quartet by the founders, and is the rendezvous of musicians who pass through that part of the country in the summer. Before setting out for Oak Ledge the quartet will complete a new series of records for the Brunswick. Tennis is the favorite sport of these four musicians, and they challenge any other group of musicians in a series of singles and doubles matches.

Marcella Geon Presents Soloists

Christine Fontayne, coloratura soprano, was heard in recital at the Wurlitzer Noon Hour Concerts during the week of May 12-16. Miss Fontayne comes from Holland, where she has sung with success both in opera and concert in the principal Dutch cities. This season she has coached

in New York with Marcella Geon, who presented her in these recitals. Miss Fontayne's programs included arias from the Pearl of Brazil, Lakme, Traviata, Lucia de Lammermoor, and many songs from well known present day composers. She revealed in the rendition of these members a voice of exquisite, bell-like clarity, of sweet quality and admirable flexibility. A polished style, artistic feeling and clear diction (in French, Italian, German and English) added to the effectiveness of her interpretations. She was received with decided enthusiasm. Marcella Geon gave sympathetic support at the piano.

The last week in April another artist coaching with Miss Geon, Margaret Clarkson, sang at a benefit recital at the Hotel Plaza. She opened and closed the program, her numbers being very favorably received.

Many Return Engagements for Southwick

Frederick Southwick, American baritone, is about to complete, or rather, continue, a most successful year of concerts, as his list of recitals carries him well into the summer, which is, in fact, a far busier time of the year for him than for most singers. Summer to this artist means a strenuous period of teaching singers and teachers from all parts of the Middle West where they assemble at the MacPhail School in Minneapolis, Minn., to avail themselves of his presence there for the three summer months. This constant teaching and concert-giving rather marks Mr. Southwick's strength and unbounded vitality, as such is considered quite out of the question by many another singer.

The musical season began for this baritone early in October and was followed by a recital trip through the Middle West in November. Mr. Southwick's aim is always to please an audience, and this is proven by his many return engagements, he having sung before some music clubs and colleges for the eighth time. Much of this success is due to the variety of color and warm sympathy of his voice, his manner of making each song stand out as filled with the life, pathos, humor, or dash that the varied numbers of his large repertory call for.

Each season Mr. Southwick has an increasing number of artist-pupils from all parts of the country coming to New York to study with him, and many to fill engagements he



FREDERICK SOUTHWICK

is unable to accept. A recent appearance in Washington, as assisting soloist with the glee club of the University of Maryland, was heartily enough received to secure a return engagement for next season.

Mr. Southwick sang his last recital of this season in New York on April 6; the previous one was in Aeolian Hall on February 4.

Tsianina and Cadman in Greenwood

Greenwood, Miss., May 7.—Princess Tsianina and Charles Wakefield Cadman appeared in an all-American program in Memorial Hall on May 6, in the course sponsored by the Matinee Musicale Club. There was a capacity audience, many persons standing.

Princess Tsianina, with an appeal distinctly her own, sang songs by Burton, Troyer, Lieurance, Logan, Freebey, Cadman, and arias from the opera Shanewis. She was given enthusiastic applause after every number and forced to repeat several. She literally captivated the audience with her charming and gracious personality, and she was most generous with added encores. Tsianina is a genuine artist and a real singer. Her splendid voice is of lovely cello quality, rich and warm in its lower registers, and round and colorful in its upper, with a very wide range of tones. Her production and diction are well nigh perfect, and her interpretive ability of the highest.

Cadman gave a clear and sympathetic reading of his compositions; his accompaniments to Tsianina were truly beautiful, and his intimate little manner of introducing his piano numbers as well as the songs with explanatory stories, is exceptionally pleasing. The entire concert was fascinating and of great interest, and one which the hearer could wish had been longer.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS

Marion Bauer

Oriente.

Florence Otis, Washington, D. C., Richmond, Va., Savannah, Ga., Birmingham, Ala., Knoxville, Nashville, Memphis, Tenn., Houston, Tex., New Orleans.

Mrs. H. H. A. Beach

I Send My Heart up to Thee.....Mrs. Beulah Conrad, Beaver, Pa.
The Western Wind.....Mrs. Beulah Conrad, Beaver, Pa.
Shen Van.....Mrs. Beulah Conrad, Beaver, Pa.
Ecstasy.....Mrs. Beulah Conrad, Beaver, Pa.
The Year's at the Spring.....Mrs. Beulah Conrad, Beaver, Pa.
Ah, Love, But a Day.....Mrs. Beulah Conrad, Beaver, Pa.
For Me, the Jasmine Buds Unfold.....Gretchen Hood, Washington, D. C.
Ah, Love, But a Day.....Gretchen Hood, Washington, D. C.
Go Not Too Far.....Gretchen Hood, Washington, D. C.
June.....Gretchen Hood, Washington, D. C.
Chanson d'Amour.....Gretchen Hood, Washington, D. C.
Elle et Moi.....Gretchen Hood, Washington, D. C.

Robert Braine

That Day We Met.....Mabel Corlew, New York
Music in the Soul.....Mary Allen, New York
Winter at the Door.....Mary Allen, New York

Gena Branscombe

Recital under auspices of Schumann Club, Brooklyn
A Lovely Maiden Roaming.....Vera Robbins Browne
Just Before the Lights are Lit.....Vera Robbins Browne
Happiness.....Vera Robbins Browne
My Fatherland (From song cycle "A Lute of Jade")

By St. Lawrence Water.....Mrs. Jessie L. Harkrader
I Send My Heart Up to Thee.....Mrs. Jessie L. Harkrader
There's a Woman Like a Dewdrop.....Mrs. Jessie L. Harkrader
Changes.....Elsa Toennies
Krishna.....Elsa Toennies
I Bring You Heartease.....Elsa Toennies
Laughter Wears a Lilled Gown (Duet).....Mrs. Harkrader and Miss Toennies

In Arcady by Moonlight.

The Morning Wind.

(Trios for Women's Voices)

Miss Browne, Miss Toennies, Mrs. Harkrader
An Old Love Tale (Violin).....Katherine Platt Gunn
A Carnival Fantasy (Violin).....Katherine Platt Gunn

Ralph Cox

Aspiration.

Mary Davis, New York.

Marguerite Potter, New York.

The End of Day.....Mary Davis, New York
Peggy.....Theo. Karle, Los Angeles
The Afternoon.....Edith Romaine, New York
The End of Day.....Edith Romaine, New York
The Road's Lament.....Archibald Amos, Richmond, Va.
The Song of Brother Hilario.....Archibald Amos, Richmond, Va.
To a Hilltop.....Calvin Cox, Poughkeepsie.
Gerald Peterson, Beloit, Wis.
Seijiro Tatsumi, Los Angeles.
Anna Tyson, New York.

Constance and Henry Gideon

From the Cradle to the Chuppe (15 Songs of Jewish Life) Volumes I and II.
Unter Yankel's Vigle (By the Cradle of Yankel).
Shein Bin Ich (Pretty Am I).
Voshe vilst (Whom will you marry).
Ich gei arois (Song of the little bird).
Af'n Veg (On the Way).
Yisroel, am kdeiham (Call to worship).
Nit kain gebetene (Uninvited).
O! gvalt, a ganef (Alas, a Robber).
Constance Gideon, Boston (Music Lovers' Club)

G. A. Grant-Schaefer

Little David (Negro Folk Song).
May Peterson, Los Angeles.
Henry Jackson Warren, Lowell, Boston, Mass., Newport, R. I.
A Little Wheel a-rollin' in my Heart.
Henry Jackson Warren, Boston, Lowell, Mass., Newport, R. I.
William Towson Taylor, New York.
Calm Be Thy Sleep.....Vinnie Caldwell, Greensboro, N. C.
The Forest Court (Operetta).....Public Schools, Waterloo, Ia.

W. J. Marsh

Canterbury Bells.
Harold L. Butler, Albion, Mich., Valparaiso, Ind., Lawrence, Kans., Canyon City, Tex.

Francisco Di Nigero

My Love is a Muleteer.
Jeanne Gordon, San Diego, Oakland, Fresno, Stockton, Cal., Portland, Ore., Seattle, Salt Lake City.
Tilla Gemunder, Trenton, N. J.
Elaie Rockwell, New York.
The Shadowy Garden.....Martha Leach, Peoria

Robert Huntington Terry

A Song for the Seasons.
Madeleine Lowerre, New York.
Martha Fine, Yonkers, N. Y.
The Morning Is Calling.
Madeleine Lowerre, New York.
Martha Fine, Yonkers, N. Y.
The Sky Is Always Blue.....Martha Fine, Yonkers, N. Y.

Claude Warford

In My Garden.....Joseph Kayser, New York
Life's Ecstasy.....Marjorie Lauer, New York
The Lark Wish.....Joseph Kayser, New York
Thy Heart's a Rose.....Joseph Kayser, New York, Trenton, N. J.

RADIO BROADCASTS

G. W. Chadwick

The Danza.
Rebecca Cutter Fox, Buffalo.
Stetson Humphrey, Boston.
Before the Dawn.....Mrs. Charles W. Clark, Schenectady

Arthur Foote

Tranquility.....Benjamin J. Russell, Boston
How Many Times Do I Love Thee.....Benjamin J. Russell, Boston
An Irish Folk Song.....Gladys Fogg Benedict, Boston

Bruno Huhn

Invictus.
R. L. Blakey, East Pittsburgh.
J. R. McLean, Boston.
George E. Butts, Buffalo.

(Advertisement)

LEONID KREUTZER, Pianist

PROFESSOR AT THE STATE HIGH SCHOOL OF MUSIC
LUITPOLDSTN, 28 BERLIN W 30

LOUIS BACHNER Voice

Teacher of Schluener, Karin Branzell, Laubenthal and many other leading European artists.
Assisting Teacher: CURTIS V. CRELLIN Berlin W. 15, Konstanzerstr. 62

WAGER SWAYNE Pianist Prepared for Public Appearances

3 Ave. Sully Prud'homme (Quai d'Orsay) Paris VII, France

JOHN HEATH PARIS CONCERT PIANIST AND INSTRUCTOR 7 rue Chapal

Jean de Reszke
53 Rue de la Faisanderie
Paris

PHILADELPHIA PAGEANT THE MAIN ATTRACTION OF MUSIC WEEK THERE

Other Events Help to Make the Week a Success—Sousa Night at Wanamaker Store—Notes

Philadelphia, Pa., May 18.—Philadelphia's Music Week was celebrated beginning May 12, when the outstanding event was the magnificent music pageant, The Inspired City, evolved by John Webster Harkrider, with the poetic text by Fullerton Waldo. It was one of the most elaborately beautiful spectacles ever seen on a Philadelphia stage. More than fifty organizations participated in the various colorful scenes depicting the new world and old world epochs—epoch of colonization, revolutionary epoch, era of the development of Philadelphia in music, art, commerce, education, etc., the World War epoch and the victory epoch, over all of which the spirit of music presided.

As the orchestra (composed of members of the Philadelphia Orchestra and conducted by Dr. Thaddeus Rich, played Handel's Largo, the curtain rose upon a chorus of 2500 voices which, in response to the invocation to the spirit of music, gave an inspiring rendition of Gounod's Unfold Ye Portals. The various choral societies of the city were heard most pleasingly in numerous selections. Compositions of Natonia-Herbert, Cadman, Skilton, Matthews, Rachmaninoff, Hadley, Boccherini, Rimsky-Korsakoff, Bach, Palestrina, Tschaiakowsky, Bach-Stokowski, Meyerbeer, Grieg, Mozart, Beethoven, Mason, Fisher, Foster, Gilchrist-Norden, Wagner, Massenet and DeKoven held their places on the program. The scenery and costumes were of great splendor. The performance was the result of months of untiring effort by numberless individuals, composing the Philadelphia Music League, of which Dr. Herbert J. Tily is president and Mrs. Fred W. Abbott director. During the intermission Dr. Tily introduced Mayor Kendrick who spoke of the place which Philadelphia has come to hold in the musical world.

Credit is due all those connected with the huge production, which was given on three successive nights.

Thursday evening the Saengerfest concert by the United Singers of Philadelphia, assisted by the Ladies' Festival Chorus, with May Leithold, soprano, and an orchestra of members of the Philadelphia Orchestra, under the direction of Emil F. Wich, was held in the Academy of Music.

Friday evening The Mikado was presented successfully by the Operatic Society of the Strawbridge and Clothier Chorus.

On Saturday was held the fourteenth annual Eisteddfod. Churches, schools and all musical organizations of the city celebrated Music Week with special concerts.

SOUSA NIGHT.

Perhaps the largest concert held outside of the Academy of Music during the week was that in the Grand Court

of the Wanamaker Store, the evening of May 15. It was called Sousa Night, in honor of the presence of John Philip Sousa and the performance of his compositions. This concert was an innovation in that it was jazz.

The first part of the program was devoted to modern American melodies and rhythms. The John Wanamaker Military Band, conducted by Arthur A. Rosander, played Evolution of Dixie by M. L. Lake; a group of popular American melodies arranged in modern style; and a characteristic novelty by Ross-Conrad (a symphonic fox trot on an international song hit—arranged by T. Lampe).

In the second part of the program came an address by Dr. Leopold Stokowski, conductor of the Philadelphia orchestra, on some of the great composers of the world and their interest in our jazz. Dr. Stokowski paid a fine tribute to Lieutenant Commander Sousa for his work, and also to Rodman Wanamaker for his interest in music and his making it possible for so many people to hear such concerts as the one that night.

The first two numbers of the third part were Rhapsody, American Indian, by Lieurance-Oren, and March of the Mitten Men, by Sousa, assisted by Mary Vogt at the organ in the latter. Two encores were demanded. The Swanee River suite, composed and played by Clarence K. Bawden, met with marked approval.

Following this, Marie Sundelius, prima donna soprano of the Metropolitan Opera Company, sang a group of five songs: Midsummer Lullaby, MacDowell; The Little Shepherd's Song, Watts; Swing Low, Sweet Chariot, Burleigh; A Serenade in Seville—the words written by James Francis Cooke and the music by Sousa—which song evinced a storm of applause; and The Awakening, by Spross. Miss Sundelius was more than enthusiastically received.

The last two numbers of the third part were Tempo di Fox Trot and Finale (Kat-nip Blues), and Turkey in the Straw, played by Mr. Bawden.

The climax of the entire program was The Last Crusade, Sousa's latest composition, dedicated to Mrs. E. T. Stotesbury, performed by the J. W. Military Band, grand organ, a chorus of 169 voices, and four soloists. Marie Sundelius, Irma Phillips Carels, Herman Gatter and Lewis James Howell, with the composer conducting.

The concert was a memorable one. It was preceded by a delightful dinner tendered Sousa, at which the speakers were Dr. Stokowski, who introduced Mr. Sousa; James Francis Cooke, editor of the Etude, and Alexander Russell, director of music in the New York Wanamaker Store.

M. M. C.

Stadium Auditions Begin June 3

Auditions for soloists at the Stadium Concerts will begin Tuesday, afternoon, June 3, at Aeolian Hall, it is announced by Mrs. William Cowen, chairman of the Audition Committee, and will continue for several weeks in order that all of the hundreds of applicants may be heard. Applications have been received from artists in Boston, Philadelphia, Washington and Chicago, as well as from New York and New Jersey.

"To simmer the auditions down to those who really are qualified to be soloists with the Philharmonic Orchestra," said Mrs. Cowen, "we shall start our preliminary hearings on June 3 with daily sessions thereafter. These hearings are in no sense 'try-outs.' We welcome well equipped newcomers and hope to discover some new talent, but we are also gratified by the response from established artists, who will need only one hearing to determine their availability as soloists. All entries are regarded as confidential, and applicants will be called before the judges by number only. Only the names of the artists finally selected will be made public.

"Artists who have appeared at previous auditions are free to return this year for another hearing. The only reason for not accepting an artist is that he may not be ready for public appearance, and some who were not quite ready last season may now be prepared sufficiently. Any artist who wishes it, may have constructive criticism on his work if he will apply to me after his audition."

Mrs. Cowen also announced that at the first hearing an aria is requested from vocalists and the first movement of a concerto from violinists and pianists. Accompanists will be supplied for vocalists who do not bring their own. Applications are being received at the offices of the Stadium Concerts, 250 West 57th Street.

Regneas Artists Sing American Songs

It was a proud Joseph Regneas who sat in his box and witnessed the Town Hall, New York, recital of American songs on May 9, it being the second of two recitals arranged by him in celebration of Music Week. Proud, because the three ladies and three men were of such uniformly artistic class; each one already occupies a high position in the musical world. Charles Stratton, tenor, sang five songs by Manney (who was at the piano) so well that he had to add an encore, a Negro Spiritual. Mary Potter offered five songs by Cadman, including Shanewis (which finely suits her voice), and made such a big hit that she had to repeat it. Betsy Ayres (Capitol Theater singer), with Harry Hirt at the piano, sang a group of songs by Pearl Curran, If, Holiday, Sorry Boy, Rain, and To the Sun, which were thoroughly representative of this composer's style; they suited this popular singer's voice splendidly. Alice Goddillot contributed songs by Frank La Forge (who was at the piano), Oh Ask of the Stars, Retreat, A Heart Mirrored and a Song of the Open, in all of which one admired her control of voice as well as its

beauty. Tenor Lewis Williamson sang Robert Braine's Another Day, Before Sunset, The Romantic Rose and That Day We Met, in a voice of excellent quality, perhaps pleasing most in That Day; Braine's songs are thoroughly enjoyable, and should make their way.

An ovation was given Mrs. MacDowell on coming to the piano to play the accompaniments to seven of her husband's songs, sung by Miss Goddillot. With the passing of time it becomes evident that MacDowell will hold his place as leader among real American composers, for his music invariably expresses individuality. At the close of the program Mrs. MacDowell briefly addressed the audience.

National Association of Harpists Elects Officers

At the board meeting held on May 19, the directors of the National Association of Harpists, Inc., unanimously re-elected Carlos Salzedo president, Van Veatchon Rogers, vice-president, Melville Clark, treasurer and Alice Hills, secretary, for one year.

The administration of the National Association of Harpists, Inc., is now composed of the following artists:

Executive committee—Melville Clark, Alice Hills, Mary Louisa Hogan (chairman publicity committee), Anna W. Lawrence (chairman examination committee), Marie Miller, (chairman publication committee), A. Francis Pinto (chairman finance committee), Van Veatchon Rogers, Carlos Salzedo, Salvatore de Stefano (chairman membership committee); board of directors—Mrs. Karl Bitter, Melville Clark, Annie Louise David, Mary Muller Fink, Marcel Grandjany, Alice Hills, Mary Louisa Hogan, Eve Horan, Anna W. Lawrence, Maret Saverne (recording secretary), Elizabeth Letchford, Marie Miller, A. Francis Pinto, Van Veatchon Rogers, Carlos Salzedo, Ada Sassoli, Philip Sevasta, Salvatore de Stefano, George W. Wheeler, Marietta Bitter (corresponding secretary).

The Chapters of the National Association of Harpists, Inc., number eighteen. Following are the names of their Atlanta Chapter, Mrs. Wilmer L. Moore; Canadian Chap-

ter, Mary Inez Cloran; Chicago Chapter, Clara Louise Thurston; Founder's Chapter (Providence, R. I.), Van Veatchon Rogers; Indiana State Chapter, Louise Schell-schmidt Koehne; Kansas City Chapter, Mora Moreland Peck; Kentucky State Chapter, Joanne M. Sanning; Los Angeles Chapter, Alfred Kastner; Maryland State Chapter, Mary Muller Fink; Michigan State Chapter, Helen Burr Brand; New Orleans Chapter, Lucienne Lavedan; New York City Chapter, Mrs. Karl Bitter; Northern California Chapter, Marie Macquarrie; Nottingham Chapter (England), Isobel E. Vane; Pacific Northwest Chapter, Eleanor Hordhoff Beck; Philadelphia Chapter, Dorothy Johnstone Baseler; Syracuse Chapter, Ruth Burnham; Texas State Chapter, Maudetta Martin Joseph.

Eolian Review, the official organ of the association, in its May issue, published an article regarding the activities of these various chapters.

WHERE THEY ARE TO BE

From May 29 to June 12

Alcock, Merle: Evanston, Ill., May 31.	Buffalo, N. Y., June 3.
Carson, Leon: Hoboken, N. J., May 29.	Tompkinsville, N. Y., June 6.
Easton, Florence: Evanston, Ill., May 31.	Schumann-Heink, Ernestine: Evanston, Ill., May 30.
Fabian, Mary: Evanston, Ill., May 31.	Snow String Quartet: London, Eng., June 2.
Kochanski, Paul: Paris, June 10.	Sousa's Band: Cleveland, O., June 10.
MacDonald, Patricia: New Canaan, Conn., June 6.	Sundelius, Marie: Hackettstown, N. J., June 7.
Meisle, Kathryn: Chicago, Ill., May 30, 31.	Tew, Whitney: London, Eng., June 2.
Mikova, Marie: New Canaan, Conn., June 6.	Tollefsen Trio: Rutherford, N. J., June 2. Middletown, N. Y., June 6.
Patton, Fred: Granville, Ohio, May 29, 30.	Whitehill, Clarence: Evanston, Ill., May 31.

Chicago Musical College Secures Isaac Van Grove

Isaac Van Grove, assistant conductor of the Chicago Civic Opera Company, has just signed a contract for a number of years with the Chicago Musical College. He will begin his duties in September and continue his activities with the Chicago Civic Opera Company, with which organization he is one of the big factors on the artistic side. Van Grove's rise in the musical world has been by leaps and bounds since the Chicago office of the MUSICAL COURIER recommended him to Mary Garden, who engaged him as her accompanist, and later when she was appointed general director of the Chicago Opera, one of her first appointments was that of Van Grove as assistant conductor. When she resigned later she retained Van Grove as her accompanist whenever his duties with the Chicago Civic Opera permit.

Giorgio Polacco, musical director of the Chicago Civic Opera Company, recognized in Van Grove an excellent musician and assistant. It was Polacco who launched at the Auditorium Van Grove's debut with the company as a full-fledged conductor. Since then Van Grove has directed performances for the Chicago Civic Opera yearly, besides preparing many works for the head conductor of the company. Recently a letter of recommendation from Polacco addressed to Van Grove appeared in the MUSICAL COURIER. The letter read as follows:

My dear Van Grove:
I learned that you are opening a studio. In the four years you have been associated with me I have found your work eminently musical and artistic.

Seldom in my long career have I met such an accomplished and versatile artist as you.

You have great experience and the ability to get the best from those you coach.

I wish you every success in this new venture provided I don't lose your precious cooperation.

Affectionately yours,
(Signed) GIORGIO POLACCO.

New York, April, 1924.

Carl D. Kinsey, the astute manager of the Chicago Musical College, has for a long time watched the growing popularity of Van Grove and the fine results obtained by the young man with his pupils, professional and otherwise, and secured him for the Chicago Musical College in the nick of time, as Van Grove had received several other flattering offers, besides intending to open his own studio in the Fine Arts Building. Mr. Van Grove will teach a summer class there, but starting in September his name will be added to the many celebrated ones teaching under the Chicago College banner.

Alglala, New American Opera, Produced

Akron, O., May 24.—Alglala, the new American Indian opera, libretto by Cecil Fanning, the well known baritone, and music by Francesco B. De Leone of Akron, had its first performance anywhere on the stage of the Central Armory here. An audience that packed the house was exceedingly enthusiastic in its appreciation of the work and the artists.

In the principal roles were Mabel Garrison, soprano, Edward Johnson, tenor of the Metropolitan Opera, Mr. Fanning himself, and Francis Sadler, bass, of Cleveland. The story, published some time ago in the MUSICAL COURIER, is of Alglala, an Indian maiden who loves a white man. The scene is laid in Arizona during the days of the California gold rush.

P. R.

Alma Voedisch Wins Suit Against Rabinoff

On May 19, in the Circuit Court in Kansas City, Mo., Alma Voedisch was granted a judgment for \$1,100 against Max Rabinoff in her suit against him for salary. Miss Voedisch was also awarded the verdict in Rabinoff's counter suit against her for \$10,000.

Roeder Not Music Contest Judge

Two pupils of Carl M. Roeder won medals in the Music Week contest, and this teacher's name appeared as one of the judges. This was not the case, for he was not a judge; it was Henry Holden Huss.

Peralta Under National Concerts

Frances Peralta, soprano of the Metropolitan Opera Company, is now under the exclusive management of National Concerts, Inc.

ELISABETH RETHBERG

CONCERT - ORATORIO - RECITAL

Hardman Piano

Brunswick Records

Address: Care Metropolitan Opera Company, New York

SOPRANO

Re-Engaged, Season 1924-25

Metropolitan Opera Company



HELEN FREUND,

protégée of Mary Garden and artist pupil of Mrs. Herman Devries, who has been engaged for the coming season by the Chicago Civic Opera. Miss Freund will sing Sophie to the Charlotte of Mary Garden in Werther, besides many other roles which she is now preparing. (Moffett photo)



FLORENCE MACBETH AND YEATMAN GRIFFITH.

Miss Macbeth, coloratura soprano of the Chicago Civic Opera, who has been re-engaged for her tenth consecutive season with that organization, and Yeatman Griffith, internationally renowned vocal pedagogue, from whose London studios Miss Macbeth made her European debut in 1912, taken in front of the Yeatman Griffith New York studios near Riverside Drive. Perhaps they are extending mutual congratulations—maestro to prima donna on her return engagements, which are proverbial; prima donna to maestro on his return to the Pacific Coast this summer for vocal master classes under L. E. Bekhymer, Los Angeles, Cal., June 25 to August 6, and Portland, Ore., August 12 to September 9, owing to the unusual success of these classes last summer.



MIECZYSLAW MUNZ

enjoying a Japanese lunch in Tokyo.



VICTORIA PARDEE.

a remarkable child, who, although only five years old, has studied two years and is already playing Bach and Mozart. She is a sister of Paula Pardee, the well known pianist, who is her teacher.



HARRIET DE YOUNG KAPHAN.

formerly with the Chicago Opera, next season will appear in concert at some of the most exclusive hotels throughout the country. Before the end of her tour, she is also booked for special recitals in Bermuda. The Southern Pacific Steamship Company is also arranging for her to render a series of unique musicals aboard ship. This versatile soprano is in great demand; her choice of songs, her poise and stage presence, her clear enunciation, and tonal range have won her the esteem of the concert loving public. Mortimer Kaphan will appear in conjunction with this artist at many joint recitals at prominent theaters, in his life portrayals of Charles Dickens' characters, which include Wilkins Micawber, Uriah Heep, Bill Sykes, Fagin, Sydney Carton, and the Grandfather from the Old Curiosity Shop.

JOHN PEIRCE

brought his season to a close on May 15 and 16 with a notably successful appearance as soloist in Nashua, N. H., singing the baritone role in Saint-Saëns' Samson and Delilah at the Nashua Festival, E. G. Hood, director. Other recent appearances of this admirable artist include an engagement as soloist with a chorus in Haverhill, March 7; joint concert of the Simmons College and Tufts College glee clubs at Whitney Hall, Brookline, and soloist with the Impromptu Club of Brookline in a performance of Hadley's Legend of Granada.



ON BOARD THE AMERICA.

Henry Hadley, associate conductor of the New York Philharmonic Orchestra, being raised to fame aboard the S. S. America by Alma Simpson and Inez Barbour, American concert singers, returning from a concert tour of Europe.



ELISABETH RETHBERG,

soprano of the Metropolitan Opera Company, whose outstanding art has won for her hosts of friends among New York opera patrons and critics.



LOUISE HAYES MINGHETTI,

who, together with her husband, Angelo Minghetti, tenor of the Chicago Civic Opera Company, scored a striking success in their performances of *Rigoletto* and *Tosca* last month in Newark. They have just left for the Teatro Colon, Buenos Ayres. Before leaving, she presented Chev. de Lancellotti with the above autographed photograph, which reads as follows: "To Chev. de Lancellotti, my first impresario as well as my teacher, in token of esteem and gratefulness, (signed) Louise Hayes Minghetti." Chev. de Lancellotti arranged her debut in his theater at Malta six years ago, and has since been her only coach in her operatic repertory. (Moffett photo)



YOLANDA MERO,

pianist, photographed on board the *Majestic* on which she sailed for Europe May 17. Mme. Mero will make several appearances while abroad but will devote most of her time to rest and recreation in Switzerland, returning to America about the middle of September. Several important music festivals are on her itinerary. This season in America has been a most satisfactory one for her. She has appeared as soloist with the Cincinnati, Philadelphia and New York Philharmonic orchestras besides playing in recital and concert throughout the Eastern and Southern States. (Bain News Service photo)



SOUSA'S LATEST PORTRAIT.

Paul Stahr, the young American artist who painted the first poster issued by the United States Government during the World War, has painted the portrait of Lieut. Com. John Philip Sousa, the famous bandmaster, for presentation to the United States Navy Department. Sousa began his career as director of the United States Marine Band, and after a quarter of a century as the world's most famous band leader, he re-entered the service at the beginning of the World War to direct the Navy's musical activities at the Great Lakes Naval Training Station, where he organized and directed a band of 1800 pieces. (White photo)

AT SPARTANBURG, S. C.

Left to right: Giovanni Martino, bass of the Metropolitan; Judson House, tenor; Armand Tokatyan, Metropolitan tenor; Mrs. Tokatyan; Rosa Ponselle, Metropolitan soprano, and her secretary, Edith Prilak. Seated, left to right: Alfredo Gandolfi, baritone of Chicago Opera, and the managers of the hotel. All these artists took part in the successful festival held there recently.



EDOARDO FERRARI-FONTANA,

well remembered for his singing with the Boston Opera Company and at the Metropolitan, who retired for a few years but has now decided to resume his active career again, as already announced in the *MUSICAL COURIER*. He has settled in New York, where he will open a studio in the fall. He will also resume singing, both in concert and in opera. A recent appearance at New Brunswick, N. J., in a joint recital with Maria Carreras, pianist, proved that his voice and art have lost none of their oldtime excellence. One picture shows the tenor with his wife, who is the daughter of Don Carlos Manuel de Cespedes, Cuban Minister of Foreign Affairs, and the other shows the two older Ferrari-Fontana children. (Photo © Press Illus. Service)



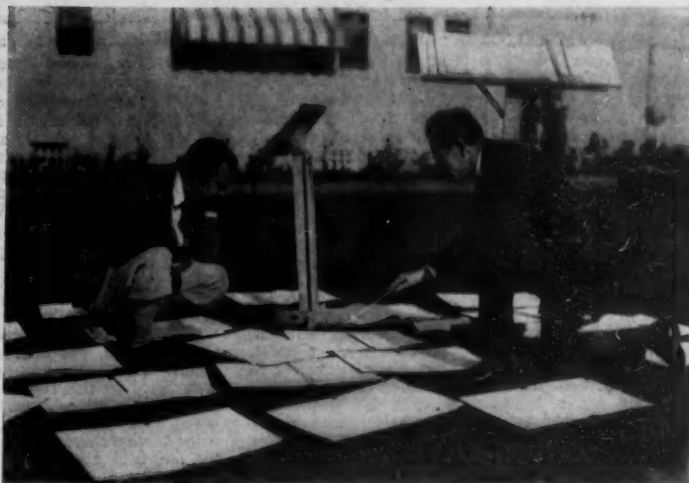


MARINA CAMPANARI,

coloratura soprano, daughter of the former Metropolitan Opera baritone, Giuseppe Campanari, who scored a genuine triumph at the Newark Music Festival on May 6.

DOUGLAS FAIRBANKS AND MORTIMER WILSON, COMPOSER AND CONDUCTOR, CONSULTING ABOUT THE THIEF OF BAGDAD SCORE.

Mortimer Wilson's complete symphonic score, especially written for the presentation of the Douglas Fairbank's picture, *The Thief of Bagdad*, is a convincing argument in favor of the writing of special scores to accompany important pictures. To one who knows a bit about music it is so often distressing, in the usual potpourri accompaniments provided for pictures, to see a scene in Douglas, Ariz., for instance, done to a movement of say, Tchaikowsky's *Italian Caprice*. Mr. Wilson very wisely made no attempt to provide eccentric or bizarre music that would detract the hearer's attention from the picture itself, which, after all, is the principal interest. His discreet scoring and unobtrusive themes furnish a perfect musical accompaniment to the action that is going on on the screen, intensifying its meaning for the spectator without in any way falling on the ears so strongly that the eye is relegated to secondary position. Mr. Wilson is the first one to have a complete, through-composed original score played with a picture in New York, and this, it is said, was made possible owing to the fact that not only did he work on the spot while the film was being made, but also went into the projection room while the cutting was being done and cut his music to correspond with the cutting of the film. Not a note of Henry F. Gilbert's score for *Down to the Sea in Ships* was used with the picture in New York, whatever may have happened in other cities, and the score that F. E. Converse made for another picture never got beyond the boundaries of its home town, Boston.



LADDIE,

small son of Estelle Gray Lhevinne, the violinist, taken by his mother on her recent trip to California. Laddie recently made his own concert debut when he was presented by his Oakland, Cal., teacher, Eva Garcia. He is four and a half years old and has ambitions to play his mother's accompaniments some day.



IOWA STATE COLLEGE BAND,

of which Prof. Oscar Hatch Hawley is the conductor, is gaining quite a record for a band composed entirely of students. It is made up of about seventy-five members. The above picture was taken following a recent concert.



RHEA SILBERTA,

who has just completed a busy winter season at her studio. Many prominent artists are singing her songs and a number of teachers find Silberta's compositions admirable for teaching. She will remain in New York until July 15, after which she will go to Huntington, W. Va. (Photo by Morin.)



TWO ADLER GOLD MEDAL STUDENTS.

Two of the pupils of Clarence Adler won gold medals in the recent Music Week contests held in New York. Blanche Salomon (left) won the gold medal in sight reading and Minnie Huber, who is sixteen years old, won the gold medal in piano playing. Mr. Adler is the pianist of the New York Trio, an organization which has appeared extensively in concert with great success. (Photos by Raphael)



GERMAINE SCHNITZER,

photographed on the porch of Thomas Jefferson's home in Monticello, Va., where she took part in the exercises given by the Thomas Jefferson Memorial Foundation. At the artist's right can be seen a violin stand made by Jefferson for his own use. (Hollinger photo.)



CHICAGO ENJOYS RHYS MORGAN'S SINGING; SPRING CONCERTS AND RECITALS CONTINUE

Welsh Tenor's Debut Attracts Large and Enthusiastic Audience—Margaret Cade and Ruth Heizer Give Program—Bush Conservatory Pupils Heard—Knupfer Studio's Commencement—Helen Freund at Kimball Hall—Arthur Dunham in Organ Recital—Conservatory, College and Studio Notes—News Items

Chicago, May 24.—Rhys Morgan, the Welsh tenor, made a hit when he appeared in Chicago on Sunday afternoon, May 18, at the Blackstone Theater. His success has already been recorded in the *MUSICAL COURIER* by wire and this review is only a supplement of what has already been written. Rachel Buscy Kinsolving, who has presented to Chicago many prominent musicians, can add to the list the name of this young tenor, whose future, no doubt, will be bright. His New York manager, Roger DeBruyn, showed his astuteness by choosing a Sunday late in the musical season for the appearance of Morgan, as he attracted an exceptionally large audience, which manifested vehemently its pleasure at the close of each selection and recalled the artist at the end of each group. Rhys Morgan is a fine singer, a very modest man and a big comer. As a matter of fact, he has arrived and seems the logical successor of that other noted Welsh tenor, the lamented Evan Williams. Rhys Morgan has a beautiful delivery, his phrasing is impeccable and he understands the art of singing, as demonstrated in the difficult recitative and aria, *Sound an Alarm*, from Handel's *Judas Maccabeus*. This number requires also something more than a beautiful voice; it demands also keen musicianship and understanding of the vocal apparatus. Morgan proved proficient in every department, singing the number with great authority, keen acumen, and demonstrating that he has a right to expect many engagements with the leading oratorio societies in this country, for if he sings other oratorio selections as well as he did the one of Handel, he is to be counted one of the most satisfying oratorio singers of the day. As an interpreter of song, he was equally successful and when singing either in French, German, Italian, or English, not to mention his Welsh group, which was not understood by at least one auditor, his diction was perfection and he got into the mood of the composition, even though, like the late Evan Williams, he

tends at times towards monotony, due to a lack of tone color. This small defect, no doubt, will soon be remedied by Mr. Morgan, who is able to understand criticism and profit by same. His recital may be counted among the most enjoyable of the season and Chicago may feel elated as Rhys Morgan had most of his training here under Daniel Protheroe. Justin Williams played exquisite accompaniments for the singer.

MARGARET CADE AND RUTH HEIZER GIVE RECITAL.

Two most promising young professionals, Margaret Cade and Ruth Heizer, were presented at Lyon & Healy Hall on Monday evening, May 19, before the largest audience ever assembled at an evening recital in that exclusive hall. Miss Cade, soprano, has been studying for several years with Hanna Butler, her present mentor, and annually she has been heard by this reporter, who always notices great improvement in her art. At her debut at Lyon & Healy Hall, keyed up by enthusiasm, she surprised even her most sanguine admirers and friends by the richness of her tones and the beautiful use of a voice of lovely quality and good dimension. She sang *Deh vieni non Tardar*, from Mozart's *Marriage of Figaro*, with the assurance and accuracy of a mature singer. Then in *Una voce poco fa*, from Rossini's *Barber of Seville*, she completely won her listeners through the freshness of her tone, the limpidity and clarity of her top notes, her absolute breath control, which made infraction to true pitch practically impossible. Added to these qualities, the young lady has a charming personality and fine stage deportment. She has been well trained to enter the musical field, and when it is stated that her enunciation of Italian, French and English is well nigh perfect, her success at the hands of her public will be understandable.

Ruth Heizer, contralto, has often been heard by this reviewer since she has been under the tutelage of Hanna Butler and ever since she came to Chicago from Columbus (O.) she has impressed as a very serious and diligent student—in this Miss Heizer has been highly successful, as her marked improvement made her first public appearance here a source of enjoyment to all her hearers. An accomplished musician, she plays the piano as well as she sings and her accompaniments have often been praised in these columns. Thus, young as she is, she dared to sing the very difficult *Bach air, God Exalt in Every Land*. This number has been the stumbling block for many a contralto and for that reason it is seldom inscribed on programs nowadays. Miss Heizer courageously entered it as her first solo and well she might, as she was highly successful with it. Her voice, rich in the low and medium register, has gained considerably in the upper region, and she vocalized with the surety of an accomplished singer. After the aria, amidst thunderous plaudits, she received a well deserved bouquet of American Beauty roses. She also sang, in a manner entirely in her favor and to the credit of her teacher, the aria, *Printemps qui commence*, from Saint-Saëns' *Samson*.

VITTORIO TREVISAN

of Chicago Opera Association
VOCAL STUDIOS

428 Fine Arts Building CHICAGO, ILL.

BEDUSCHI

Formerly Leading Tenor in Foremost Theaters of the world
Voice Placing, Italian Method—Coaching for Opera,
Oratorio, Concert—Suite 70, Auditorium Bldg., Chicago

CHICAGO COLLEGE OF MUSIC

All Branches of Music Taught
Esther Harris, President

1234 KIMBALL HALL CHICAGO

THOMAS NOBLE MacBURNNEY

Full Stage Experience
Each Week

608-609 Fine Arts Building, Chicago Phone, 8988 Wabash

EDGAR NELSON

Piano and Organ Instruction

BUSH CONSERVATORY 839 North Dearborn St., Chicago

THEODORE HARRISON, Baritone

Dir. Music Dept., Lyceum Arts Conservatory, will conduct summer normal class in Interpretation and Repertoire for Students, Teachers and Professionals.
1160 N. Dearborn St., Chicago. Available Solo Engagements

MABEL SHARP HERDIEN

Vocal Instructor

5836 KENMORE AVENUE CHICAGO, ILL.

EDWARD COLLINS

CHICAGO MUSICAL COLLEGE
Executive Management: Falcher & Bohan, McCormick Bldg., Chicago

WALRATH LASH Soprano

Featuring a novel and original Recital Program.
Concert Direction: The LASH STUDIO.
420 Fine Arts Bldg., Chicago, Ill.

WALTER SPRY

PIANIST-PEDAGOGUE
COLUMBIA SCHOOL OF MUSIC CHICAGO

and Delilah, and Merce, Dilette Amichi, from Verdi's *I Vespri Siciliani*.

Miss Cade's other selections were by Hahn, Delibes, Decreus, Mendelssohn and Scott, and Miss Heizer sang songs by Huarte, DeFalla, Burleigh and LaForge. Besides this exhaustive program the two young ladies sang duets, including *Quis est Homo* from Rosini's *Stabat Mater*, *Sous le Dome Epais* from Delibes' *Lakme*, and *Of the Knights So Brave* from Flotow's *Martha*. Harold Hammond supplied excellent accompaniments for the two young ladies and deserves praise for the support he gave them at the piano.

DR. FERY LULEK PRESENTS PUPILS.

On Sunday afternoon, May 11, at the Central Theater, the Chicago Musical College presented students of Dr. Fery Lulek in song recital. Ruth E. Ford of Erie (Pa.), an uncommonly good mezzo contralto, sang songs by Handel, Dvorak and Curran as a full-fledged professional. Her teacher as well as her friends expect much from her in the future and she will continue to study for grand opera, for which she seems well fitted. Norman Kling, baritone, has a big, well trained voice and his diction in the Mendelssohn *Draw Near All Ye People*, from Elijah, was excellent. Arlene Durkee sang the aria *Connais-tu le pays*, from Thomas' *Mignon*, in which she won the first vocal prize in the recent Chicago Musical College vocal contest, and deserved the rounds of plaudits of the well pleased audience. Grace Strasburger, who hails from New York, has a lovely contralto voice, especially pleasing in the high and low registers. With a little more study her medium should develop and she, too, then may look toward the operatic stage for success. Mrs. George Jones is a very artistic singer, with a voice of sympathetic quality, but further study is needed. Mrs. Jones, like the other Lulek pupils, was much feted by the listeners.

BUSH CONSERVATORY SPRING CONCERT.

The Bush Conservatory, of which Kenneth M. Bradley is the distinguished president, is a school that really does many things for its numerous students. Throughout the musical season concerts are given weekly and several with the assistance of the Bush Conservatory Symphony Orchestra, under the direction of its conductor, Richard Czerwony. All these concerts with the orchestra take place at Orchestra Hall. The latest one was given on Tuesday evening, May 20, when the program was furnished by the Symphony Orchestra and winners in the recent piano, violin and vocal contests, with the addition of Robert Sanders, who shone on the program as the composer of two numbers. A pupil of the Master School composition class, Mr. Sanders conducted his own compositions exceptionally well and both he and his numbers were well received.

The orchestra under the direction of Czerwony opened the evening's program with a rousing reading of the *Der Freischutz* overture by Von Weber. Then came Helen E. Smith, winner of the vocal prize, who sang the same aria in which she was heard in the competition, *Wie nahte mir der Schlummer*, also from *Der Freischutz*. Her work was reviewed previously and nothing more need be added here. Olga Eitner, already a big talent, played the Mendelssohn *E minor concerto*, in which she was heard previously, in a manner entirely to her credit, that of her teacher, Richard Czerwony, and also the school where she has been so well trained that now she can go out into the musical field ready to take her place among the most satisfactory violinists ever graduated from a Chicago school of music. After the intermission the orchestra played the two Sanders' numbers, already referred to, and also Wagner's *Lohengrin Prelude*. Then Harold Triggs, a full fledged professional since he recently made his debut, played the Beethoven *E flat concerto*, in which he won first prize in the Bush Conservatory competition, and proved anew that the judges were right in giving him first honor. Mr. Triggs is a very fine pianist, one who should make a mark in his chosen field, as already proven at his recital. He was applauded to the echo. A column could be written concerning the orchestra's playing of the Tchaikowsky 1812 overture. This selection concluded the program and showed the Bush Conservatory Symphony Orchestra at its very best. Indeed this last selection could not have been better rendered by a body of professional players. Czerwony is a first class conductor, a great drill-master, one who makes real players out of the students in his orchestra. One no longer is surprised that many of his players are yearly taken by many symphony orchestras as regular players. To name the orchestras which have secured new talent from the ranks of the Bush Conservatory Orchestra would mean mentioning practically every large orchestra of this country, and again this season many of his students will leave the Bush Conservatory Orchestra to fill positions with leading symphonic organizations throughout the land.

HENRY E. VOEGELI BUYS NEW HOME.

Henry E. Voegeli has just bought a new home in Norwood (Mich.) on the outskirts of Charlevoix. Mr. Voegeli

FRANCESCO DADDI

Of Chicago Opera Association

SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS.
728 Fine Arts Building, Chicago, Ill. Harrison 5755

Bush Conservatory
CHICAGO
SUMMER SESSION

Normal
FIVE WEEKS, JUNE 25 to JULY 29
Six Weeks (Public School Music), Ten Weeks (Special Courses)
JUNE 25 to AUGUST 9
MAY 31 to JULY 29

All Summer Courses given full academic credit on requirements for

TEACHER'S CERTIFICATE — DIPLOMA — DEGREES
Brilliant Artist Faculty of Over Ninety Teachers
in all branches of Music, Expression, Acting, Languages, Dancing
FREE AND PARTIAL SCHOLARSHIPS
(Applications sent on request)

Normal Courses in Piano, Voice, Violin, Expression
(Covering the needs of the modern teacher)
Normal Methods for Children with Demonstration Classes
(In Piano, Violin and Expression)

STUDENT DORMITORIES
(Attractive accommodations, rates very reasonable)
For Summer Bulletin and full information, address
M. G. SCHWENKER, Secretary
899 NORTH DEARBORN STREET, CHICAGO
Applications for Master School for 1924-1925 received now

BERYL BROWN

AMERICAN SOPRANO

Chicago Civic Opera Co.

Auditorium Theater Chicago, Ill.

HERMAN DEVRIES

VOCAL TEACHER

MRS. HERMAN DEVRIES, Associate Vocal Instructor

Studios: 528 Fine Arts Building Residence Address: Congress Hotel, Chicago, Ill.

ALEXANDER RAAB

Pianist

CHICAGO MUSICAL COLLEGE

CHICAGO MUSICAL COLLEGE

MAURICE Pianist VERA-KAPLUN Concert Pedagog Pianist

MUHLHANN SCHOOL

of Singing and Opera

1254 Lake Shore Drive CHICAGO
Phone: Rogers Park 7796 Superior 9661

GORDON STRING QUARTET

Third season 1923-24 now booking
Address Orchestra Hall or Secretary

1142 South Michigan Ave. Chicago

Oumiroff **BARITONE**

Specialist in Song
Professor of the
Master School
Mme. Ella SPRAYKA Bush Conservatory
Pianist Accompanist Par Excellence CHICAGO

HANS HESS
CELLO CLASSES

SUMMER 1924

Chicago Studio Fine Arts Building

North-Shore Studio at Mr. Hess' Residence in RAVINIA, ILL.

had the house built to suit Mrs. Voegeli's and his own taste and next month the charming couple will move to their new home, where Mr. Voegeli will enjoy a well deserved vacation amidst new surroundings. Mr. Voegeli, assistant manager of the Chicago Symphony Orchestra, has been recognized as one of the most successful impresarios of Chicago. The firm of Wessels & Voegeli is one that means a great deal in the musical world.

MACBURNY PUPIL HEARD.

Paula Schlueter, soprano, pupil of the MacBurney Studios, was heard in recital on Wednesday evening, May 21, before a large and appreciative audience. Miss Schlueter is yet a very young lady and her program was a simple one. It included babyhood, boyhood, girlhood and Kate Greenaway songs and fairy tales. A very clever program, by the way, including compositions by Hageman, Ross, Kramer, Young, Bartlett, Sanderson, Lohr, Mana-Zucca, Lehmann, Rogers, Grant-Schaefer, Davis, Stickles and Brewer. Miss Schlueter sang her entire program well, she knows how to interpret and her diction is especially fine. She is another pupil of whom the MacBurney Studios may be proud and who showed the result of good training. Anna Daze played the accompaniments.

TREVISAN'S PUPILS IN DEMAND.

Four of Vittorio Trevisan's professional students sang at the Sunday-noon opera performance at the Chicago Theater on May 18. Aida, under the direction of Nathaniel Finston, was given before an audience that left not a vacant seat in the theatre. Those who sang were Arthur Boardman, who was Radames; Leah Pratt, who sang Amneris; Frieda Saeger, who sang the title role, and Mr. Spring who was the High Priest.

CHICAGO MUSICAL COLLEGE NOTES.

The concert that was given by the Chicago Musical College in Central Theater on Sunday afternoon was presented by students in the piano, violin and vocal departments.

The commencement exercises and concert of the Chicago Musical College will be held in the Auditorium Theater, Monday evening, June 16.

Amelia Umnitz, student of Maurice Aronson, is giving five piano recitals this month in Pennsylvania. Geneva Wells, also studying with Mr. Aronson, has been elected superintendent of instrumental music at the State Normal School, Murray, Ky.

Lily Mohn and Ada Files, vocal students of the college, sang for the WGN radio May 20. Grace Bradley, also studying at the college, is very successful as head of the vocal department of the Chicago Piano College.

The competition for prize scholarships in the senior diploma, graduation and post graduation classes in the department of expression and dramatic art will be held in Central Theater, Sunday afternoon, June 1.

The final examinations in the instrumental and vocal departments of the Chicago Musical College are being held this week.

MARK OSTER'S ARTIST STUDENT CLASS RECITAL.

Mark Oster's artist student class recital, given May 21, in the large studio, 735 Kimball Hall, was an important affair which brought out an intensely musical audience more than twice as large as the space afforded, suggesting the provision of a larger hall for future events.

There was a carefully arranged program, involving the presentation of twenty students in thirty-five numbers. The music masters past and present, as well as others of less renown but of much consequence in their relation to high class music, were drawn upon for the occasion. This long array of bidders for future musical preferment certainly contained voices which are proving worthy of the work being expended in their development. Those heard by the writer possess values in quality of tone approaching the opulent, carry most the charm of a pleasing personality and all bear the earmarks of the master tutor. Distinctly discernible are the effects of discipline, which have produced aplomb and good deportment. Limited space forbids analyzing individually the splendid showing made by these ambitious students, which should be placed to the credit of both pedagogue and pupil.

AURELIA ARIMONDI PUPIL BUSY.

Marjorie Montello, soprano, pupil of Mme. Arimondi, was the soloist at the Zionist banquet in the Gold Room of the Congress Hotel last week. Her success was so spontaneous and so well deserved that after the concert Judge Hugo Pam asked her to sing at a banquet in honor of Dr. Stephen S. Wise of New York.

JEANNETTE DURNO STUDENT WINS PRIZE.

Another pupil of Jeannette Durno to achieve honors is Louise Hoffman, a girl of seventeen, who won the piano prize in the recent contest held during Music Week in Indianapolis, under the auspices of the Indiana Federation of Women's Musical Clubs. Miss Hoffman's numbers were: A Minor Invention (Bach), waltz in E minor (Chopin), and John Alden Carpenter's American Polonaise.

KNUPFER STUDIOS COMMENCEMENT.

The seventh annual commencement of the Knupfer Studios, on Friday evening, May 23, at Fine Arts Recital Hall, gave opportunity to hear several of Walter Knupfer's artist-pupils, assisted by vocal students of Eusebio Concialdi and Margaret Lester. Pauline Levy opened the program with a good rendition of the rondo from the Beethoven C minor concerto. She was followed by Giuseppe Ventrella, tenor, a talented pupil of Mr. Concialdi, whose singing of Che gelida Manina, from Puccini's Boheme, greatly pleased his auditors. Mildred McCluskey, a very good talent, played two movements from the MacDowell D minor concerto in excellent manner and reflected credit on her teacher, Mr. Knupfer, who played for her, as for all his other students, the second piano part. Dawn Salsich, dramatic soprano of good quality, sang the Ritorna Vincitor from Verdi's Aida. Evelyn Mayer was heard in Liszt's Hungarian Fantasia. James Fiske, a pupil of Mrs. Lester, sang the Vulcan's song

from Gounod's Philemon and Baucis, disclosing a baritone voice of good quality and used with marked ability; he was much applauded. Sarah Goldstein closed the program with a beautiful reading of the Grieg concerto in A minor. Prof. T. W. Koch, librarian of the Northwestern University, made the address and conferred the degrees, diplomas and certificates on the graduating class.

Since its inception seven years ago the Knupfer Studios have produced many talented pupils and this year's class is probably the best graduating from this splendid institution, which has taken its place among the serious musical schools of this city.

LOUISE ST. JOHN WESTERVELT NOTES.

The Chicago Harmony Chorus, Louise St. John Westervelt, conductor, sang for the radio at Station WTAY, Oak Park, Wednesday evening, May 21. The soloists were Mrs. W. B. Curtis, soprano; Katherine Miller, contralto, with Mary Lucille Purcell, pianist.

TREVISAN BUYS HOME.

Vittorio Trevisan has just bought a home in Highland Park (Ill.), at 1638 Judson Avenue. The house is situated at the north end of Ravinia and just South of Highland Park proper. It has a 100 foot frontage and is within walking distance of Ravinia, where the Trevisans will often be seen this summer.

COLUMBIA SCHOOL NOTES.

The Columbia School Symphony Orchestra, under the direction of Ludwig Becker, is continuing the weekly rehearsals in preparation for the graduating exercises to be held in the Gold Room of the Congress Hotel on June 18. The Columbia School Chorus, under the direction of Louise St. John Westervelt, is likewise preparing for the same occasion.

A joint recital will be given in the school recital hall, Friday evening, May 23, by Muriel Young, pianist and pupil of Mary Wilkins Holt, and Albina Scherer, soprano and pupil of George Nelson Holt.

The Children's annual May Festival took place in the Auditorium Recital Hall, Saturday afternoon, May 24. The entire program was given by the younger pupils of the school.

The branch at Winnetka, of which Kathleen Air is principal, gave a program in the Winnetka Woman's Club, Friday evening, May 23. The program was given by pupils from the piano and violin department and also from the ensemble classes, which are conducted in this branch.

The final examinations for the year in all departments began the week of May 19, and those passing the examinations will receive their degrees, diplomas and certificates in the Gold Room of the Congress Hotel on June 18, at which time Clare Osborne Reed, director of the school, assisted by the faculty, will confer the awards.

HELEN FREUND AT KIMBALL HALL.

Helen Freund, the young coloratura soprano whose popularity is constantly on the increase, was soloist at the Noon Day Recital at Kimball Hall, May 23. Not yet content with her art, Miss Freund is steadily perfecting it and each new appearance shows advancement. Such an ambitious student should, with the master help of her efficient mentor, Mrs. Herman Devries, go far along the road that leads to success. On Friday she added another success to her already lengthy list through beautiful interpretations of the Loewe Canzonetta, Bizet's pastorale, Mary Helen Brown's There Lies the Warmth of Summer, and Eckert's Swiss Echo Song. She gave an excellent account of herself also in the Polonaise from Thomas' Mignon, winning the full approval of the auditors, who loudly applauded the young songstress after each selection. To add to the enjoyment of the program Mrs. Devries presided at the piano, playing unsurpassable accompaniments.

BUSH CONSERVATORY NEWS ITEMS.

Nine young artists who have been studying for three years in the Master School classes at Bush Conservatory will receive their diplomas at the approaching graduation of the class of 1924, on June 12. Those receiving their degrees from the Master School, all of whom are now ranked among the most successful of the younger professionals in Chicago, are Harold M. Triggs, Fyrie Bogle and Adolph Ruzicka, pianist; Maude Bouslough, John C. Minnema and Julie Maniere, vocalists; Ebba Sundstrom and Ebba Fredericksen, violinists; Jessem Page and Irwin Jensen, composers.

Examinations for fall appointments to the Master School, which provide for free tuition under the celebrated teachers of the Master School faculty, will be held on June 11. Professional and artist students of piano, voice, violin, opera and composition are eligible to the examinations.

The graduating class of 1924 is the largest in the history of the Bush Conservatory and includes students from thirty states and three foreign countries.

Arthur Middleton, Vittorio Trevisan, Louis Kreidler, Jan Chiapusso, Richard Czerwonky, Boza Oumiroff, Ella Spravka, Ralph Leo, Nelli Gardini, John J. Blackmore and Bruno Esbjorn are but a few of the famous artists who are booked for recitals during the Bush Conservatory Summer School, which opens June 25.

Lecture recitals by Julie Rive-King, Charles W. Clark, Vittorio Trevisan, and others, will add to the interest of the summer program. The advance applications have been very large and big attendance is indicated.

ARTHUR DUNHAM RECITAL.

Arthur Dunham, the distinguished organist, choirmaster, operatic and oratorio coach, was heard in an organ recital at the Hyde Park Presbyterian Church on Friday evening, May 23. The auditorium was taxed to its capacity and Mr. Dunham delighted his hearers by his remarkable use of his instrument.

MUHLMANN SCHOOL OF OPERA.

On May 6, members of the Muhlmann Opera class gave a song and operatic recital for the WLS radio program,

under the leadership of Adolf Muhlmann, head of the vocal department of the Gunn School. Songs by Mendelssohn and Nutille were given by Frieda Stoll and Philip Bernstein. Arias and duets from Cavalleria Rusticana, Rigoletto, Don Juan, Martha and German were given by Berte Long, Sonia Klein Apter, John W. Besse, Ruth Olt Wack, Anton Knopf and Happy West. For the chorus part, the Drinking Song from Cavalleria Rusticana, the Toreador song from Carmen and the Card Scene from Carmen, were on the program, in which all the members of the Muhlmann Opera Club participated with John W. Besse, Isadore T. Mishkin and Berte Long as soloists.

SHERWOOD MUSIC SCHOOL RECITALS.

Pupils of the piano and violin departments of the Sherwood Music School were heard in recital, Thursday evening, May 15, in the Sherwood Recital Hall. An unusual program was well played by a large number of talented students.

A recital by piano pupils of the Sherwood Music School was presented on Thursday evening, May 22, at the school recital hall. Some twenty-eight students took part.

CHARLES DALMORES' PUPIL PRAISED.

Charles Dalmore, prominent vocal instructor and coach, received the following letter of commendation after Sylvia Trilling, one of his pupils, had appeared in concert for the Willing Workers Woman's Club:

Charles Dalmore: As chairman of the program of the Willing Workers Woman's Club I prevailed upon your pupil, Sylvia Trilling, to come and sing for us at one of our meetings, and I felt in behalf of our club I would take this liberty to write her teacher how much we all enjoyed her, and we wish her much success for a brilliant future and of course with your excellent help.

Respectfully yours,
(Mrs.) J. L. GERTZ.

MUSICAL NEWS ITEMS.

Mr. and Mrs. Karl Buren Stein presented an enjoyable program of opera (grand and comic), with some very good dancing interspersed, by their pupils at Kimball Hall, May 22. A capacity and well pleased audience attended.

RENE DEVRIES.

Caroline Lowe's Open Class Meeting.

Caroline Lowe, whose class evenings have proved very interesting and successful, held an open class evening at the Scudder School on May 9, which was attended by a large number of guests.

Those present had an opportunity to see the splendid results that had been obtained in the Lowe studios during the past season and some fine talent was heard. Myrtle Purdy, a contralto who shows much promise, sang Vale (Russel) and Spirit Flower (Campbell-Tipton) with beautiful, velvety tones. Anna Harrison displayed a clear soprano voice and musical feeling in Roses After Rain (Lehmann) and My Little House (Pierce). Versatility was shown in Nicholas Clarkson's singing of Give a Man a Horse He Can Ride (O'Hara) and Daddy and Babay (Levey); he used his lovely big voice in the first, and soft, sweet tones in the lullaby. Doris Makstein sang the Suicidio aria from La Gioconda with admirable tone production and displaying a beautiful soprano voice in its varied expression, also Sing to Me, Sing (Homer). Sam Cibulski, tenor, was pronounced by those present to have unusual promise for the future; in the rendition of The Star (Rogers) and an Italian folk song he revealed a voice of good quality and range, good tone production and musical temperament. Margaret Bradley's voice is a genuine contralto, rich and dark in quality and of good range, also well used; she sang Sonny Boy (Curran) and Gloria (Buzzi-Peccia), Charles Hoerning, baritone, rendered Danny Boy and Love Is a Bubble (Allitsen) with fine poise and interpretation and with sympathetic tone. Betty Blanke used her brilliant soprano voice to splendid advantage in Vissi d'Arte from Tosca and Oley Speak's Morning. Ralph Pemberton, tenor gave to the lovely air Comfort Ye My People, from The Messiah, a tender pathos and expressiveness. The aria, Every Valley, which followed, was given with fine attack and freedom. In Little Town in Old County Down he took a beautiful high C sharp. Robert Mann, whose rich baritone voice is much admired, sang The Open Fire (Spross) and The Old Road (Scott) with excellent effect.

J. Fletcher Shera added to the enjoyment of the evening with some commendatory remarks about the work of the pupils. Dr. Scudder added to these his cordial welcome. Following the recital, Doris Makstein went to Station WJZ to broadcast a program. Four of Mme. Lowe's pupils will sing for the radio on June 9: Doris Makstein, soprano; Myrtle Purdy, contralto; Ralph Pemberton, tenor, and Charles Hoerning, accompanied at the piano by their teacher, Mme. Lowe.

Alma Beck and Althouse Given Ovation.

Always an interesting, brilliant singer, Alma Beck, contralto, seemed in her best voice at the final concert of the Mozart Society, held at the Waldorf-Astoria, April 29. Hers is a voice of real charm and effectiveness, and she was warmly applauded throughout a most interesting program which included a German group and an American group, the latter ending with that sparkling new song of Mary Helen Brown's Love Came Creeping Into My Heart. As one of the many encores with which the evening was interspersed and supplemented Miss Beck sang Alexander Rihm's To One Away, and the audience expressed its pleasure with obvious enthusiasm.

Paul Althouse, who appeared on the program with her, was likewise in superb voice. His program of interesting variety was sung with the ultimate in artistic expression, and with that fine quality of tone always associated with this singer of much experience. Mr. Althouse presented two groups of French and American songs, and in addition he sang, as one of his encores, You Will Forget, recognized as a splendid member of that galaxy of worthwhile songs contained in the Samoan Love Cycle by William Stickles.

COLIN	CARLO	HENRY	ALEXANDER
O'MORE-SABATINI-NEWCOMBE-BRACHOCKI			
TENOR	VIOLINIST	BARITONE	PIANIST
Vocalion Records	Management: Arthur and Helen Hadley, 124 West 85th St., New York		Mehlin Piano

OPINIONS OF THE PRESS

Lucy Gates

That Lucy Gates is a great favorite in her home town, Salt Lake, is evident from the splendid reports which followed her appearance there on April 7 with the local symphony orchestra:

Lucy Gates, fresh from a long and successful tour of the continent, was given an ovation as she appeared for her opening number, every song that she gave bringing insistent demands for an encore, demands based not upon the fact that she is a native-born artist, but because her work last night would have been a credit to any coloratura in any section of the United States or the world. For pure brilliancy, beauty of tone, mastery of technique and artistry in securing the subtle effects that are far beyond the naturally gifted vocalists, Miss Gates last night set a new record in comparison with anything that she has ever before achieved in Salt Lake. In some degree the high mark may have been the product of experience; it may have been the sympathetic and almost unlimited appreciation on the part of the big audience—in any event it was the biggest night for Lucy Gates in Salt Lake since she returned from Europe more than a decade ago. A dozen recalls brought Gounod's *Sing, Smile, Slumber*, with violin obligato by Arthur Freber, concertmaster. Still the audience was not satisfied, and as a finale Miss Gates sang the Swiss Echo Song, with marvelous beauty making so profound an impression that the final part of the song had to be repeated. —Salt Lake Tribune, April 8.

A capacity house welcomed Utah's prima donna, Lucy Gates, and the Salt Lake Symphony Orchestra. It was a great triumph for the singer who was given an ovation that extended through the evening, keeping her busy acknowledging recalls, and responding to four encores. In the ever favorite Mignon Polonaise she was entirely at home. The requirements of this number can be met only by an experienced and able artist, but the song has come to be second nature to her, thus ensuring freedom to study interpretative effects as she proceeds. It was a most artistic performance. The number is admirably suited to her voice and she gave it with a snap, vivaciousness and intelligent portrayal of its spirit that carried the audience into bursts of well merited enthusiasm. Miss Gates reached the high E flat without appreciable effort several times, and the grace and ease with which she soared through the firmament of the ledger lines was a source of wonder and delight to the house. It was a great triumph for this bright, young artist with an ideal lyric voice. The fair singer was fairly overwhelmed at the close with congratulations. —Salt Lake Desert News.

Sophie Braslau

When Sophie Braslau sang in Toronto for the first time last fall, she was almost unknown in that city, and the audience was not large. She sang there for a second time recently—the critics had demanded her return—and the following from the Toronto Mail and Empire tells the story:

Signs are not wanting that Sophie Braslau will be the next contralto to have a great following in Toronto. Only last October, she appeared here for the first time, and on that occasion roused a fair-sized audience to great enthusiasm. Last night, Miss Braslau came back again, and sang to an audience that was double the size of that which heard her five months ago. One feels that the audience ought to double again when Miss Braslau sings here the third time. There is no singer before the public today who gives a more completely satisfying recital.

There seems to be nothing that Miss Braslau lacks to make her not only a fine artist, but a popular one. She has a voice of

gorgeous natural beauty, and her technical equipment is almost perfect. She sings with a fine intelligence, and has complete mastery of a wide range of sharply contrasted moods. She can be dramatic in the big heroic sense of the word, and when she does a lighter song, the composition seems to gain new value. That is one of the remarkable things about the art of Miss Braslau. She will take a banal or concert-worn song and sing it so well that it will seem fresh and beautiful. Miss Braslau gives distinction to anything that she sings—an excellent test of the perfection of her art.

Amy Ellerman

Reproduced herewith are but a few of the excellent press notices won by Amy Ellerman:

Amy Ellerman's voice is a rich, deep contralto. She sings with splendid intonation, a comprehensive reading and with clear diction. One cannot help but experience the keenest enjoyment in listening to her superb renditions. Miss Ellerman has an exceptional range and is equally at home in the lowest tones as in clear higher notes. —Poughkeepsie Evening Star and Enterprise, April 3.

Perhaps the highest point on the program was Miss Ellerman's singing of *Manza-Zucca's The Cry of the Woman*, for she brought to this song all the power of her beautiful voice, superb expression and dramatic intensity, concentrated in the climax. Miss Ellerman was also heard in *Oley Speaks' Morning*, and in *Huerter's tenderly beautiful Pirate Dreams*, in the interpretation of which she showed how varied is her gift. For *Spross' There's a Lark in My Heart* she substituted the same composer's *Yesterday and Today*, singing it beautifully and sharing the applause with Mr. Spross. —Poughkeepsie Eagle-News.

The Orpheus Glee Club's concert has much to commend it. The soloist was Amy Ellerman, contralto. Her voice of genuine contralto timbre has a richness and breadth in its medium and lower register that makes it pleasant to hear, and is managed with the confidence of a well schooled vocalist. Furthermore, Miss Ellerman charges her singing with a just feeling for the significance of the lyrics that reinforces the technical niceties of her work. —Newark Evening News, April 4.

The Orpheus Glee Club had delightful assistance from Amy Ellerman, contralto. She made artistic use of a rich and sympathetic voice. —Newark Star-Eagle.

William Gustafson

William Gustafson appeared recently in Wooster, Ohio, singing Mephistopheles in a concert production of Gounod's *Faust* with the Oratorio Society, under the direction of Prof. Neil Odell Rowe. The Wooster Record of May 7, said:

Mephistopheles—that tempter of the good—was left in the very capable hands of William Gustafson, of the Metropolitan Opera Company. A sonorous bass voice of excellent quality which he used at all times with rare intelligence and control. He displayed not only fine vocal equipment but also dramatic ability of the highest order as well; his interpretation of the *Serenade* and *Song of the Call of Gold* were both accorded a merited ovation.

Margaret Matzenauer

Margaret Matzenauer's appearance in London, England, on March 30 brought forth these tributes from the press:

Margaret Matzenauer sang at Albert Hall and Londoners applauded one of the most finely finished technicians of present

day opera singers. —The London Daily Mail, March 31.

Mme. Matzenauer's phrasing and interpretation were admirable. —London Times, March 31.

Her perfect command of the art of interpretation, the richness and color of her voice, and her skill in its use were immediately recognized by her audience, who called upon her for encores from the first. —London Morning Post, March 31.

In a second group we were enabled to hear the fuller tones and brighter colors of Madame Matzenauer's voice—and at every point they spoke of that disciplined production which is the distinctive mark of the school to which she belongs. —London Daily Telegraph, March 31.

Mme. Matzenauer sang with great brilliancy and there was much dramatic power in her singing of a long scene from *Coquille's Ariadne*. She was received with enthusiasm. —London Daily News, March 21.

Ethyl Hayden

Ethyl Hayden made her first appearance in Cleveland recently with the Cleveland Orchestra, of which Nikolai Sokoloff is conductor. She sang with the orchestra the aria *Dupuis le Jour*, from *Charpentier's Louise*, added to that number a group of songs with the piano, and had to supplement the latter with several encores. The Cleveland critics echoed the popular applause at this debut:

A singer new to Cleveland until now, the soprano, Ethyl Hayden, was the soloist, and she was quick to win the favor and admiration of her hearers. Miss Hayden is a charming and accomplished singer. We hope that she will soon again be heard on our concert platform. Her success was emphatic and complete. —Jas. H. Rogers, Plain Dealer.

Tuesday night in Masonic Hall a young woman walked on the stage, sang an aria, and walked off with the complete approbation and capitulation of her audience. Miss Hayden is beautiful enough to win her audience before she has sung a note; but she also has a clear, sweet lyric soprano voice, and is a singer of great charm. —Times.

Ethyl Hayden was the feature of the concert of the season by the Cleveland Orchestra. It was her premiere local appearance. I imagine that if the "word of mouth" advertising that will be given her by all present counts for anything, it will not be her last appearance by any means. She made a most successful debut, first of all winning her way by about 100 per cent of charming personality, and then by a delightful, fresh lyric voice that proved to be captivating. —Archie Bell, News.

Reifsnnyder and Sibley

Agnes Reifsnnyder and Marguerite Sibley recently gave a most enjoyable recital in Philadelphia, with Ellis Clark Hammann as the excellent accompanist, and the following day the critics commended them as follows:

Miss Reifsnnyder employs her rich contralto with feeling and the authority of a solidly grounded musicianship. The voice of Miss Sibley is expressively and sensitively controlled, and has at its command large reserves of power. Both artists were rewarded with liberal applause and profusion of floral offerings. —Philadelphia Public Ledger.

Miss Reifsnnyder's real contralto tones, warm and rich and of excellent volume and range, and Miss Sibley's pure, flexible soprano, were heard together at the opening in three duets by Georg

Henschel and in the middle of the program in *In der Mondnacht* and *Im Lenz* by Von Flieitz. —Philadelphia Evening Bulletin.

In all her songs Miss Reifsnnyder displayed the keen intelligence, good taste and artistic purpose for which she is noted.

Miss Sibley's songs throughout showed fine grasp of the differing moods and genuine emotion in their interpretation. —Philadelphia North American.

Press Praise for Présent

Appended are a few of the splendid press tributes won by Rata Présent, pianist:

Rata Présent's mastery of the piano was apparent in her first numbers and that impression was continued throughout. —Hartford Daily Times, February 29.

Miss Présent played a thoroughly enjoyable program, giving demonstration of her unquestionable ability as an artist of genuine musical achievements. Her gracious manner added much to the pleasure with which she was heard. —Kalamazoo Gazette, March 9.

Rata Présent possesses a most artistic tone production, delightful technique and plays with the breadth and comprehension of good musicianship. The audience responded so well to the playing of this young artist that she could have prolonged her program quite indefinitely. —Kalamazoo Gazette, March 10.

Choosing what is termed a big program, the young player justified her action and made manifest her seemingly unlimited tonal resource, as well as a technique equal to Liszt, and used with artistic application in the modern numbers where the utmost clarity and dexterity are desired. From the musician's standpoint, Miss Présent is sufficiently mature to make her numbers carry conviction. She plays with comprehension and her interpretations are lofty. She is the type of player who will appeal to the select musician and the discriminating layman. She has little or nothing to offer to the casual listener of piano music. —Kalamazoo Gazette, March 11.

Clarity and fluency were shown in the playing of Rata Présent, and she conveyed to her audience a keen sense of musical equipment. Plentiful and sustained applause greeted the artist. —Stamford, Conn., March 13.

Amy Ward Durfee

The accompanying paragraphs are culled from the New Bedford Standard and refer to a recent appearance in New Bedford of Amy Ward Durfee, an artist-pupil of Percy Rector Stephens:

In two song groups and an aria, she renewed the impression of intelligent interpretation and agreeable stage presence left at a former hearing. Her opening number was delivered with the fine simplicity demanded. In the *Pastoral* there was, indeed, a light and lambent play of the agreeable lower register. The spirit of the song was well carried off. The lines of the maiden in the Brahms song we have heard given with more pronounced rhythm. The *Pierrot* of Watts was a charming thing, sung with pretty abandon to the mood, and vocally the most successful of the set. There were two encores, *Lindy Lou* and *When Love is Kind*. Mrs. Durfee gave the former with complete relaxation to its swaying melody—a foretaste of a ripened stage technique that is developing. —New Bedford Morning Mercury.

Of no less pleasing personality is Mrs. Durfee, who was at her best in the *Pastoral* and *Chere Nuit*. Her voice was smooth throughout these two numbers. The *Pierrot* was delightfully interpreted. Her diction was good and the high soft ending was of telling effect. *Caro Mio Ben*, one of the many separate arias written by the genius Giordano,

was well programmed with the great aria from *Samson and Delilah*. —New Bedford Standard.

Georges Miquelle

Unequivocal praise followed the appearances this season of Georges Miquelle during his tour with Mme. Melba. Some of the comments were as follows:

An unusually excellent cellist. —Cleveland News.

Mr. Miquelle proved a cellist of great clarity of tone, certainty of rhythm and depth of reading. The predominant feature was his mastery of fingering. —Vancouver Sun.

It is a shame if we ever forget Mr. Miquelle's eloquent interpretation of the Sammartini sonata, to which he brought that brooding tenderness of which the violoncello alone among the instruments is capable. —Detroit News.

His rendition of *Tarantelle* was a thing of beauty and a joy forever. —Newcastle News.

Mr. Miquelle draws a full, rich tone from his instrument, and his phrasing and regard for rhythm were admirable. —Detroit Free Press.

His playing was ever a treat in its clarity and interpretative sympathy. A good reception that was thoroughly deserved, was awarded Mr. Miquelle. —Winnipeg Evening Tribune.

Josephine Lucchese

Immediately following her California tour, Josephine Lucchese, "the American Nightingale," as she is often called by music critics, gave a series of concerts in Texas. This series, in addition to winning new laurels for the young and beautiful prima donna, increased to eighty the number of her concert appearances this season. Owing to the unsettled conditions in Mexico, Mme. Lucchese's management cancelled seven of the concerts for which she had been booked in the neighboring Republic, and accepted only one in Matamoros which lies in close proximity to the international boundary line.

That in Texas, as well as in all other parts of North America in which she has appeared, Lucchese has attracted large and enthusiastic audiences and triumphed brilliantly with the witchery of her art, is attested by the attached press notices which are only a few of the many she received:

San Antonio turned out en masse last Saturday to pay homage to the beautiful Josephine Lucchese, who came here after a triumphant season, both in opera and concert. To say that she sang beautifully, is to put it mildly. She sang magnificently. There was a smoothness of delivery, which was quite unexpected in one so young. And there was accuracy of pitch, to say nothing of lovely, bell-like tones. The complete command of her art was evident, and her grace and charm and poise also were among her enchanting qualities. She displayed marked dramatic power, which have been developed considerably since she was here last, and her diction is beautiful. —San Antonio Evening News.

Out of a program of fourteen songs besides the *Caro Nome* aria, Miss Lucchese sang with an art no critic would question and an appeal which brought spontaneous and enthusiastic applause. —San Antonio Express.

Josephine Lucchese, coloratura soprano, "The American Nightin-

gale," thrilled an appreciative audience at the Majestic Theater in her farewell appearance in this city. Lucchese's every appearance before her audience was apparently the signal for a spontaneous burst of applause from her ardent admirers. —San Antonio Light.

Never before has a Del Rio audience been so completely "carried away" with an artist. —West Texas (Del Rio) News.

A capacity audience greeted Josephine Lucchese, coloratura soprano. Her voice, personality and methods exceeded all expectations. Youth, good health and personality plus determination to succeed should place Miss Lucchese high in the musical history of our country. —Victoria (Texas) Daily Advocate.

Possessed of rare beauty and charming personality, as the enthusiastic applause and insistent calls for encores throughout fully demonstrated, the young American artist has a voice of unusual sweetness of tone, of wide range and great flexibility. Her enunciation and technique are excellent. Every selection throughout the two-hour program was rendered with exquisite sympathy and understanding, and the interpretation which the fair singer gave of each composition delighted the audience. Repeated encores followed each number. —Brownsville (Texas) Daily Herald.

Mme. Lucchese completely captivated her audience with her beauty and personal charm and her silvery voice. The singer has a voice of exceptional sweetness, and of great range. The program was enthusiastically received by the audience and repeated encores followed each number. —Matamoros (Mexico) Herald.

Lisa Roma

Lisa Roma, lyric soprano, appeared at the afternoon performance on May 8 of the Syracuse Music Festival on the same program with John Charles Thomas, baritone, and in the evening with Beniamino Gigli, tenor of the Metropolitan Opera Company. Appended are a few of the excellent press comments which appeared in the Syracuse dailies:

Lisa Roma sang with much charm the aria from *Tosca*. She sang with fine vocal quality and is a singer to watch out for, one who should mount the ladder steadily from now on. —Evening Herald.

The major part of the program was further accentuated by the singing of Lisa Roma, lyric soprano. Miss Roma's opening number, Puccini's aria *Vissi d'Arte*, from *Tosca*, revealed her remarkable range and pure technique. —Post-Standard.

Lisa Roma, lyric soprano, added charm and variety to the program with an aria from *Herodiade* and responded to the urge for an encore with a popular selection. Miss Roma is a young artist, a protégée of David Bispham, who later studied under Giuseppe Boghetti. —Evening Herald.

Miss Roma again acquitted herself well in Massenet's *Herodiade* aria, which she sang with fine effect and was given a beautiful floral tribute when she responded to the encore. Miss Roma has a voice of charming sweetness, which carries well and permits of the many higher lyric beauties in tone-coloring. —Journal.

Harold Land

Regarding Harold Land's singing for the Chamaine Club on May 6, the *Yonkers Herald* commented:

Harold Land, baritone, sang in his usual artistic and finished style, and charmed his listeners with his exceptionally beautiful and sympathetic voice. Especially pleasing was his rendition of the *Handel* aria.

EDDY BROWN VIOLINIST

Now Touring Europe

In America Season 1924-25

TOUR NOW BOOKING

Management: R. E. JOHNSTON, 1451 Broadway, New York

Frederic

AMOND

MASTER PIANIST

Management: A. H. HANDLEY, 160 Boylston St., Boston

SEASON 1924-1925 NOW BOOKING

H. T. Parker in the Boston Transcript, March 27, 1924:

"Mr. Lamond hooded the Brahms' Variations with sonorities; swept them forward with propulsive force; differentiated and characterized them at the composer's bidding and by his own resources; wrought them at a magnificent fresco in tones, mellowed here with beauty, there intensified with power."

Steinway Piano—Duo-Art Records

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO WELCOMES
MYRTLE C. DONNELLY HOME

Final Symphonic Ensemble Program Given—Fourth Annual Music Week a Success—Clark Prize Won by Domenico Brescia—Notes

San Francisco, Cal., May 17.—California has every reason for feeling proud of the State's latest contribution to the field of music. Myrtle Claire Donnelly, who for the past couple of years has been winning successes in Europe and in New York on the operatic and concert stage, gave her first San Francisco song recital in many seasons and received a welcome home of the heartiest nature. Miss Donnelly is the possessor of a splendid voice, the delightful feature of which is its youthfulness and freshness. Her training has been of the very finest and she has mastered the most intricate styles in the art of song, that of the older classics, the lieder and the ultra-modern French. In the construction of her program, as well as in its deliveries, Miss Donnelly exhibited versatility. Her French group was exquisitely interpreted, revealing her fine musicianship and intellect. At the end of the recital the stage was swamped with floral tributes and the young artist was given a veritable ovation. Benjamin S. Moore assisted at the piano and again proved his splendid reputation as an accompanist.

SYMPHONIC ENSEMBLE IN FINAL PROGRAM.

The twelfth and final concert of the Symphonic Ensemble of San Francisco, of which Alexander Saslavsky is the director, took place in the Jinks Room of the Bohemian Club on the evening of May 13. Conforming with the wishes of a number of the subscribers to this series, the organization repeated several works performed at previous concerts, so that this was more or less of a request program. Charles Hart, pianist, with Mr. Saslavsky, violinist, gave a beautiful reading of a Cesar Franck sonata, while Max Gegna, cellist, joined Mr. Hart and Mr. Saslavsky in the interpretation of a Smetana trio. However, the greatest interest of the evening was centered in the appearance of Mrs. John Rossester, the guest artist, who recently returned to San Francisco after coaching in New York with Emma Calvé, Richard Hageman and Cecil Burleigh. It was Cecil Burleigh's negro spirituals that Mrs. Rossester sang upon this occasion in a most interesting manner. Her voice is a lovely lyric soprano and she possesses excellent style in her interpretations. Mrs. Rossester was accompanied by Robert C. Newell.

FOURTH ANNUAL MUSIC WEEK.

For the fourth year in succession San Francisco presented to its citizens an entire week devoted to music. During May 12 to May 17 over 1,000 concerts were given in the city. There were organ recitals offered in the Civic Auditorium by our leading organists; foreign singers and bands were heard during the noon hour in the public squares and parks; many department stores and industrial plants arranged musical programs for the benefit of their employees, and in the city's official buildings and public libraries there were concerts going on almost daily. The church choirs gave concerts of a religious nature and music clubs presented programs by their best talent. Many prominent resident artists were heard at the hospitals and similar institutions. The children of the public schools and the community choruses appeared frequently. The main feature of the week was the program by California artists, arranged under the direction of Selby C. Oppenheimer, which took place at the Auditorium.

This was one of the most successful Music Weeks thus far given in the city and its intended purpose was attained. It brought good music closer to the public. It inspired their want for the best and it stimulated their interest.

BRESCHIA WINS CLARK PRIZE.

Domenico Brescia, a resident of San Francisco and one of California's gifted composers, has been awarded the 1924 Clark Prize for the best chamber music composition. The purpose of the contest was to stimulate the creative faculties of California composers. The originator is W. A. Clark, Jr., of Los Angeles, founder of the Los Angeles Philharmonic Orchestra. Annually Mr. Clark offers a prize

for the finest chamber music composition, symphony or symphonic poem. Mr. Brescia already enjoys wide recognition as a composer, for at a recent Berkshire chamber music festival one of his works was performed, which resulted in unanimous praise. Mr. Brescia is receiving the congratulations of his many friends, and already his San Francisco colleagues are anxious not only to hear this new work but to be given the opportunity of interpreting it under the direction of the composer.

NOTES.

Eda Boronio's piano pupils offered an interesting program recently, those participating being Arthur Parsons, Ruth Havard, Dorothy Fisher, Betty Bacon, Jack Hobart and George Artoux.

Giulio Minetti, violinist and orchestral conductor, has organized a string quartet consisting of ladies known as the San Francisco String Quartet. The members of the ensemble are H. French, first violin; M. Hall, second violin; H. Pierce, viola, and J. von der Endem, cello. These ladies have been rehearsing under the direction of Mr. Minetti and are arranging some excellent programs for their impending season.

The San Francisco Musical Club held its last meeting of the season at the Palace Hotel, Mrs. Horatio F. Stoll, re-elected president of the organization, presiding. It was an all-American program, giving the members of the club the privilege of listening to Goldmark's trio interpreted by Mordesta Mortensen, violinist; Dorothy Dukes Dimm, cellist, and Martha Dukes Parker, pianist. A number of songs by Frank La Forge, Richard Hageman and Charles Cadman were delightfully given by Mrs. Glen Woods. Adele Wellendorff played a number of Charles T. Griffes' piano works and a new composition by Albert Elkus.

Anil Deer, the charming coloratura soprano, was heartily appreciated by a discriminating audience when she gave an interesting program before the Council of Jewish Women. Miss Deer also appeared with success at the Women's Club in Oakland.

Elizabeth Westgate, California pianist, organist, teacher and music critic, presented one of her artist pupils, Anita Weichhart, in a studio recital. The pianist was assisted by Mrs. John M. Sandoe, contralto, who offered two groups of songs. Miss Westgate has been giving a series of these informal recitals, having a different student present the program at each event. Miss Westgate is now arranging two programs to be interpreted by her advanced class of young men and women. In conjunction with her tremendous studio work, Miss Westgate occupies the position as head of one of Oakland's private conservatories, and is organist and choir director of the First Presbyterian Church in Alameda.

Amando Agnini, stage director of the Metropolitan Opera Company, has arrived in San Francisco to spend several days. The purpose of Mr. Agnini's visit at this time is to discuss the plans for the forthcoming operatic season with Maestro Gaetano Merola and his associates. C. H. A.

PALO ALTO

Palo Alto, Cal., April 30.—Special musical programs marked the observance of Easter in the local churches. At the Congregational Church, Frederic Stevenson's new cantata, Easter Eve and Morn, was given by the choir, assisted by Marsden Argall, baritone; Milton Watson, tenor; a trio of women's voices—Ellen Dingley, Carol Hyde, Eva Tanner; Bolton White, violinist; Ward Cooper, cellist; Mrs. W. B. Thorp, pianist; and Mrs. Charles Hyde, organist. At the Stanford Memorial Church, Esther Houk Allen, contralto, was the soloist, and at vespers the usual organ recital was augmented with solo numbers by Albert Gregersen, baritone; Violet Cowger, soprano, and Esther Houk Allen, contralto. On Good Friday, at 8 p. m., Sir John Stainer's The Crucifixion was presented in the Presbyterian Church by a chorus of fifty voices and a stringed orchestra, under the direction of Ruth May Friend. Soloists were Edward Pease, baritone, and Stanley Springer, tenor, and the organist, Mary Keister Kerr. The program was heard by an audience that filled every available foot of standing room in addition to every seat in the large auditorium.

The Stanford Music Club, at a recent "Tuesday evening"

in the Little Theater, under the auspices of the committee on public exercises, gave a remarkably varied and interesting program. Soloists were Luella Rackliff, pianist; Carol Lacaster, soprano; Martin D'Andrea, tenor; Meribeth Cameron, Bolton White, violinists; Albert Gregersen, baritone; R. Willis-Porter and Richard Malaby, pianists and accompanists.

The Stanford Glee Club, the first college organization so honored, has been invited by the Berkeley, Cal., Board of Education to give the last Young People's Concert of the year before the grammar and high school students of that city in Harmon Gymnasium on the afternoon of May 2. These concerts have been held annually for more than ten years, and visiting artists, many of international reputation, have appeared. Thirty men make up the glee club chorus on this occasion, and the soloists will be Martin D'Andrea, tenor, and Charles Stratton, baritone.

So successful was the recent "Scout Jinks" given in the Stanford Assembly Hall before an audience that came as early as six-thirty to secure seats, that it is planned to make this an annual affair. The program was presented by Stanford University students, and was made up of hits taken from this and last year's campus shows. The offerings were mostly musical.

April 7 brought the San Francisco Trio—Elsie Cook Hughes, pianist; William Laramie, violinist, and Willem Dehe, cellist—in a delightful program at the Community House. Beauty and delicacy were the outstanding features of this recital. The musicians were repeatedly recalled, both during the program and at its close, but played no encores.

For the Sunday afternoon program at the Community House on April 6, Elizabeth Peirce, violinist, and Marjorie McDonald, pianist, offered three groups of light but pleasing numbers. A fairly good sized and appreciative audience attended. A week later, members of the Castilleja School music faculty delighted a large audience. Oscar Wilde's The Happy Prince, set to music by Dr. Latham True, was read by Carrie L. True to Dr. True's piano accompaniment, and proved effective. There were also a double piano number by Louise Mahan and Helen Snyder, five songs by Doris Foster, and four piano solos by Elizabeth Bates.

On April 11 the music department at Castilleja School presented, in the fourth public recital of the season, Ellen Elizabeth Bates, pianist, and Sara Bibby-Brown, soprano, assisted by Dorothy Lea at second piano and by Latham True, accompanist. Orchard House was filled for the event and a strictly classical program was enjoyed by the music-lovers present. C. W. B.

Dubinsky School Guest Teachers

Vladimir Dubinsky will have as specially engaged guest-teachers for his Musical Art Studios, apart from his regular musical staff, Anna Meitschik, contralto, formerly soprano of the Metropolitan Opera, and prominent during the season 1909-10; Mischa Mischakoff, violinist, who won the Stadium prize for his violin-playing, and is the newly engaged concertmaster of the New York Philharmonic Orchestra; and Ignace Hilsberg, Polish pianist, whose recital at Aeolian Hall, New York, October 22 last, won him the praise of public and press. These artists are all of established reputation, and serve still further to reflect the high ambition and reputation of the Dubinsky Musical Art Studios. They will at once assume their special relationship with the studios, where the summer term will be inaugurated.

Myra Hess Busy in Europe

Myra Hess has returned to England after four successful concerts in Germany, three in Berlin and one in Hamburg. This was her first visit to Germany, and she was so well received that she was immediately reengaged for a three weeks' tour early in the autumn. During June Miss Hess will give three sonata recitals in London with Lionel Tertis, and on June 29 she will appear with the orchestra in Scheveningen, Holland.

Miss Hess' fall bookings, from October 1 to 22, take her to England and Scotland. She then has a ten days' tour in Holland, following which there will be three weeks in Germany, several dates in London, and then embarkment for the United States. Her American tour opens December 28 in New York as soloist with the New York Symphony Orchestra.

PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J.
Violinist-Teacher-Conductor. The
McKelvey, 1519 Third Ave., Seattle

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

ELWYN CONCERT BUREAU—
Western Management
Concert Artists and High Class Musical
Attractions
Broadway Building, Portland, Ore.

JACQUES JOU-JERVILLE of Paris
Operatic Tenor
Formerly Boston Opera and leading
grand opera of France
Head Voice Dept. Cornish School,
Seattle.

KANTNER, CLIFFORD W.
Voice
Representing Edmund J. Myer
306 Spring St., Seattle

KRINKE, HARRY
Suite 506, The McKelvey, Seattle, Wash.
Advanced Instruction of Piano

OATMAN, JOHN R.
Musical Courier Correspondent
805-6 Porter Bldg., Portland, Ore.

TOWNS, KIRK
Baritone
205 The McKelvey, Canadian Club
Seattle New York

PACIFIC COAST DIRECTORY

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BOWES, CHARLES
Teacher of Voice
446 South Grand View, Los Angeles

BRESCHIA, DOMENICO
Voice Specialist—Composition
603-4 Kohler & Chase Bldg., San Francisco

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

PERSINGER, LOUIS
Management Selby Oppenheimer
68 Post Street, San Francisco
Complete Faculty of Artist Teachers

SPROTTE, MME. ANNA RUZENA
School of Vocal Art
Sixth Floor of Tajo Bldg., Los Angeles

STETZLER, ALMA
Voice—Opera Coach
Egan School
1324 So. Figueroa St., Los Angeles

ZOELLNER CONSERVATORY OF MUSIC
1250 Windsor Blvd., Los Angeles, Cal.

GOTHAM GOSSIP

N. A. O. EXECUTIVE MEETING

Present at the May 12 meeting of the executive committee, national Association of Organists, were Kate E. Fox, Messrs. Noble (president), McAll (chairman), Nevins (secretary), Doane (treasurer), Sammond, Weston, Porter and Riesberg. Minutes of the last meeting were approved, and Treasurer Doane reported all bills paid, and balance of \$1,887 in the treasury as against \$1,670 last year at this time. Dr. Alexander Russell paid official tribute to the N. A. O. for sponsoring the week of music in Wanamaker Auditorium; to the high artistic standard maintained; said that 6,500 people attended, and commended the introducing to the public of such young organists as Charlotte Matthews and Warren Gehrken, both of whom pleased their hearers. He stated that three of the recitals of the week were broadcasted. With regard to the July 29 (coming) convention of the N. A. O., in Atlantic City, it is likely that organist Tattersall of Toronto will share a program with Willard I. Nevins; other features have been announced. Also, Dr. Thompson will probably have a paper on Ecclesiastical Music, and there will be a demonstration by a noted Philadelphia director, a Rehearsal With Amateur Chorus. Treasurer Doane reported that over 300 members had signed their expectation of attending the Atlantic City convention. In order to obtain reduced railroad rates (fare and one-third) all who attend must ask for Return Certificates, obtainable at any railroad station. Sammond, chairman committee on organization, reported inquiries from Dayton, O., Ripley, Tenn., and Seattle, Wash., as to organizing local chapters. It was voted to delegate to Mr. Riesberg the management of the program-book advertising, as for three years past.

McALL'S ADDRESS AT CAPITOL THEATER

On the occasion of the National Association of Organists' special morning concert at the Capitol Theater a fortnight ago, Chairman Reginald L. McAll, of the executive committee, made an introductory speech, in part as follows:

On behalf of the members of the National Association and the American Guild of Organists I want to express our appreciation of the musical treat that, under the auspices of the Society of Theater Organists, we are to enjoy. This occasion is a generous tribute by the managers of the Capitol Theater to the king of instruments. We are glad to accept their invitation to a special recital given by one who has not only advanced the cause of the organ, both as composer and performer, namely, Dr. Melchiorre Mauro-Cottone. We congratulate the Capitol Theater on the superb record of achievements with the active cooperation of that master of pageantry in color and sound, S. L. Rothafel; our only disappointment is that he cannot be with us today. Last year on a similar occasion we heard a notable organ recital by Mendelssohn, with a special chorus; some time in the future we may enjoy a concert in which the Capitol Orchestra and organ will together give some of the great masterpieces written for the organ and orchestra.

These concerns remind us that this building is not only the home of the silent drama in this country, but, due to the vision and liberality of its promoters, it may claim to rank as one of the foremost temples of musical art in America. This claim rests not only on its visiting soloists, its large permanent chorus and symphony orchestra, but especially on its magnificent organ. Those who are tempted to believe

in quantity production in art, as if organs could be made by the mile, so to speak, and sold by the foot—they must pause when they hear this instrument, realizing that behind the construction of such a cathedral of organ tone, lies the genius of a master mind and the skill and devotion of other brains and hands. No building can truly be called temple of music unless it possesses a really noble organ.

And so we thank Dr. Mauro-Cottone and Mr. Rothafel for providing this royal feast of music. We congratulate you most heartily on the unique opportunity you have of bringing good organ music to many thousands of people. You have the satisfaction of knowing that you are helping forward the day when at last the organ shall have come into its own. This concert is broadcast by the courtesy of Station WEAF.

BRAHMS CLUB IN CONCERT

Under the able direction of Leo Braun, an extremely interesting program was rendered by the Brahms Club at the Waldorf-Astoria Hotel on May 7. The organization consists of about sixty women's voices. The effective rendering, in every way—phrasing, diction and interpretation—gave evidence of artistic, conscientious leadership, and the selection of the numbers kept the audience so interested that several encores were given. Louis Lazarin, baritone, was the assisting soloist. His singing was in every way artistic and his sympathetic, appealing voice resonant and rich in color.

The following choral numbers began the program: Vergin Tutto Amor and Danza, Danza Fanciulla, by Durante; Largo, by Handel, and Schubert's Hark! Hark! the Lark. Mr. Lazarin's singing of Promise de mon, from Le Roi de Lahore (Massenet), which was most dramatic and expressive, received well deserved applause and was encored. Les Berceaux (Fauré), Jeunes Fillettes (Weckerlin), Le Long des Saules (Fourdrain), and Habanera (Vidal) brought the first half of the program to a close.

A choral group of German songs began the second part of the program. They were Widmung (Schumann), Meine Liebe ist Grün und Och, Moder, ich well en Ding Han (Brahms), Ständchen und Zeugnig (Strauss). Mr. Lazarin's concluding numbers were by Hugo Wolf, Strauss and Deems Taylor, sung with vigor and animation. His accompaniments were played by Mr. Braun. Nobody Knows de Trouble I've Seen and De Gospel Train (Burleigh), Danny Boy (Old Irish) and A Tragic Tale (Fox), concluded the program. The choral accompaniments were artistically played by Rachel Rosenblatt.

SPEKE-SEELEY'S PUPILS' SUCCESS IN CONCERT

Professional pupils of Henrietta Speke-Seeley have been in demand the past month for special church services, Y. M. C. A. meetings and musicales for Music Week. Elizabeth Wright, contralto, sang successfully in concerts in Hackensack, N. J., for the Men's Club concert at Pilgrim Church, New York, and also at a concert in Morris High School. Included in her program at these concerts were groups of songs by the Americans, Cox, Kramer, Terry and Burleigh, and arias by Secchi and Donizetti. Mrs. Wright leaves the Presbyterian Church on Central Park West to become contralto soloist in the Episcopal Church of St. John the Evangelist, Waverly Place and 11th Street.

Lillian Morlang-Koehler's singing of the Bach-Gounod Ave Maria was a beautiful feature of the Luther pageant in Town Hall, May 6 and 7. Jennie Jackson-Hill, coloratura soprano, in concert with the Marmaroneck Chorus, was a delightful singer, and was artistically received.

FRATERNAL ASSOCIATION OF MUSICIANS MEETS

The seventh monthly meeting of The Fraternal Association of Musicians was held April 22, at Ethical Culture Hall. A large audience listened to an excellent program given by Mona Walker, soprano, and Misha Kotkin, baritone, artist-pupils of Louis Sajous, president of the association, and a vocal authority; also by Jeanette Schneider, pupil of Miguel Castellanos. Miss Schneider played brilliantly two groups by Liszt and Moszkowski, and responded to an encore. Mr. Kotkin revealed a well-placed voice in numbers by old masters, and a group in Russian. Miss Walker sang a varied list of nine numbers, well suited to her fine voice and finished style. Members and guests were welcomed with the prevailing fraternal spirit by Adelaide Terry Graham, reception hostess for a long term.

AMY RAY-SEWARDS GIVES TALK

Amy Ray-Sewards, well known as solo contralto of the Central Baptist Church, chairman of music of the Women's Press Club, and vocal authority, gave an informal talk on The Natural Method of Voice Production at her studio, May 16. Selected pupils illustrated her talk with demonstrations of the method whereby Mrs. Ray-Sewards obtains such excellent results.

MARIE LOUISE DAWSON'S PUPILS' RECITAL

A delightful piano recital by the pupils of Marie Louise Dawson was held in the Carnegie Hall studios May 3. Twenty-six members of Mrs. Dawson's class, composed of young people living throughout the Heights and Bronx sections, played a program of classical studies, before an audience of parents and friends.

Especially applause followed the playing of Liszt's sixth rhapsody by Mildred Kottler; a Beethoven Menuet, by Helen McClair; Beethoven's Für Elise, by Eleanor Price; Massenet's Elegy, by Leroy Trew; Heller's Avalanche, by Robert Baxter; Durand's Chaconne, by Saul Trochman; a Bach Solfeggietto, by Hazel Kory; Haydn's Gypsy Rondo, by Margaret Horn, Beethoven's Sonata Pathétique, by Alice Willing, a Chopin prelude and Willey's Titania, by Juliette Pollock, Chaminade's Flatterer, by Jeanne Weiant, and Rachmaninoff's Prelude in C sharp minor, by Fidelia Waite. This is the third recital given by Mrs. Dawson's class, which has been growing the past two years. She is a pupil of Manfred Malkin.

TWO KRIENS VIOLIN PUPILS' RECITALS

May 10, Fred Lackner, violin pupil of Christiana Kriens, gave a recital of five numbers in Carnegie Chamber Music Hall, beginning with de Beriot's seventh concerto, continuing with three Kriens pieces (Parfum de Printemps, Danse Rustique and Serenade), following with Schubert, Faure and Ries, and closing with Kriens, Grainger and Wieniawski pieces. Mr. Kriens was at the piano, as was also the case May 17, when Salvatore Manetto gave a similar recital, playing Franck, Wieniawski, Kriens, Kreisler, Auer, Fontana and Massenet works. Kriens' affairs interest many people, for he has pupils of talent, who work hard and deserve praise for their application and ambition.

BLANCHE H. CAMP'S McALPIN PROGRAM

Blanche H. Camp was chairman of the program of the April 28 affair given by the Professional Woman's League, Hotel McAlpin, with these artists: Grace Bradley, contralto; Mary A. Lackland, violinist; Baulah Chase Dodge,

vocalist; F. Constance McClure, reader; Clarence Wainwright Murphy, composer-singer, with these guests of honor, Juliette Dika, vaudeville artist; Hugh Thompson, motion picture star; Rebeckah Cauble, Little Jesse James Company; Florence Risk, chairman of reception; Sadie MacDonald, platform courtesies. Mrs. John McClure Chase was the very capable accompanist.

DALY-PILZER-BONNER-FONTAINE RECITAL

Anna Daly, violinist, gave a recital at the Hotel McAlpin, May 7, assisted by Dorothea Pilzer, contralto; William Bonner, tenor, and Anita Fontaine, pianist and accompanist. She played the Mendelssohn concerto, and short pieces by Kreisler, Pilzer, Kriens and Saint-Saëns, adding encores. Mr. Bonner, too, found admirers for his singing, as did Miss Fontaine for her capable playing of accompaniments.

GUSTAVE L. BECKER'S MUSIC WEEK RECITALS

Seven recitals by piano pupils of Gustave L. Becker were given during Music Week, besides an opening musical reception, the pianists being Zalic Jacobs, Hazel Escher, Ellsworth Hinze, Marjorie Robinson, Dorothy Fickerman, Harris Paykin and Samuel Diamond. Violinists who took part were Sylvia Sinchok, Ernest Sabo and Leonard Carriere; also Gertrude Secular, soprano, pupil of Adele Luis Rankin. Mr. Becker gave a lecture-recital May 7.

ELEANOR PATTERSON EVENINGS OF SONG

Eleanor Patterson, concert contralto, gave a program of Old English, Irish, Scotch and modern songs at Washington Irving High School, May 8, also including songs by the Americans, Maley, Schumann, Burleigh, Gaynor, and Mana-Zucca. Of her singing, Ernest L. Crandall, director of the Board of Education lectures, City of New York, wrote: "Your program at Hunter tonight was a thoroughly delightful one from beginning to end. . . . You held your splendid audience through the final note."

GIFT TO DEPARTING ORGANIST RIESBERG

On the occasion of his last service in Summerfield Methodist Episcopal Church, Port Chester, April 27, where he was organist five years, the assembled vested choir gave F. W. Riesberg a gold Waterman pen and pencil, the accompanying card reading: "May this small gift serve to remind you of the members of Summerfield Choir, who take this opportunity to express their regret at parting with one who during the past five years has so greatly endeared himself to them."

May 4 he began service in the Greene Avenue Baptist Church of Brooklyn, where he has a splendid modern Austin organ, with chimes, harp, and all manner of modern devices. His organ music for the evening service included: Oriental Scene (Kroeger), Cradle Song (Kinder), Merry Pastoral (Metcalf), Nobody Knows de Trouble I've Seen (Negro Spiritual), Organ Postlude, Festival March (Schnecker).

GRAND OPERA SOCIETY VIA WJZ RADIO

May 5, the Grand Opera Society of New York, Zilpha Barnes Wood, founder and conductor, gave an evening of operatic music over the WJZ radio, the singers being the chorus of the society—Belle Fromme, Ruth McIlvaine, Lola Wilson, Edna Bianchi, Glen Christie, Jennie Andersen, J. B. Grinnock, A. Sanchez, Felice de Gregorio and Augustus Post.

RAYMOND NOLD CONDUCTS AND COACHES

Raymond Nold, conductor of the choir of St. Mary the Virgin, makes a specialty of coaching singers for church and oratorio. His wide experience and acknowledged authority make him a particularly desirable vocal coach.

CLARENCE EDDY IN NEW YORK NEXT MONTH

Clarence Eddy, whose Town Hall recital attracted wide attention, expects to be in the metropolis again the second week in June. His program at Kimball Hall, Chicago, contained works by Bach, Nevin, Rogers, Horsman, Hawke, Cole, Wolstenholme, Coleman and Gigout. It was well attended.

A. SODER-HUECK

EMINENT VOICE TRAINER AND COACH OF

the following prominent singers: George Reimherr, Walter Mills, Marion Loyell, Ellie Marion Ebeling, George Rothermel, Hardgrave Kirkbride, Joseph Hempelmann, Rita Sebastian, Anna Reichl, Bertha Johnston, etc.

MASTER CLASSES for ARTISTS and TEACHERS

June 15-Aug. 15

Write for booklet and details

at the New York Studios: Metropolitan Opera House

Phone: 4119 Penn. and 2634 Penn. 1425 Broadway, New York

"Incomparable Butterfly"



TAMAKI MIURA

World Famous Japanese Prima Donna

Touring United States—Season 1924-25
CONCERT and OPERA

Maestro Aldo Franchetti
at the piano

Management: Fortune Gallo
Aeolian Hall, New York
Tel. Longacre 8838

Edwin Hughes

THE EMINENT AMERICAN PIANIST

340 West 89th Street Steinway Piano New York City

J. A. GORDANI

Specializing in Costume Recitals

At Present Touring Europe

Address care Musical Courier, 437 Fifth Avenue, New York

THELMARE

CONCERT - SOPRANO - OPERA - RECITALS

For terms and dates address R. E. Johnston, 1451 Broadway, New York City

GERTRUDE LANG

PRIMA DONNA SOPRANO

at present starring in Blossom Time

Address Musical Courier Co., 437 5th Ave., New York City

DUEHEANA

SCHOOL OF SINGING AND OPERATIC TRAINING

Mme. Gertrude Dueheana, Director

Studio: 160 Boylston St., Boston

GRACE STEVENSON

Concert Harpist-Teacher

For terms and dates address

317 West 93rd Street, New York Phone Riverside 7881

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

Trinity Court, Boston Conrad Building, Providence

JOSEF ROSENBLATT

World Famous Cantor-Tenor

Management: SUPREME CONCERT MANAGEMENT
1525 Aeolian Hall, N. Y. Victor Records

LISA ROMA

SOPRANO

Management: R. E. Johnston, 1451 Broadway
New York City

tended, "and I had a rousing reception," writes C. E. April 24 he gave a recital in Bucyrus, Ohio, playing some of the same works.

LUTHER INNER MISSION CONCERT.

Henry F. Seibert, organist, Fillmore Ohman, pianist, the Festival Quarter and United church choirs collaborated in a concert in the great hall of City College, April 29, which was a notable event. The evening closed with Rossini's Stabat Mater, the solo voices being Edna Beatrice Bloom, soprano; Mabel Ritch, contralto; Wesley Howard, tenor, and Paul Parks, baritone.

ARLINE THOMAS HEARD ON RADIO.

Arline Thomas, dramatic soprano, gave a radio recital, May 12, singing arias, songs, etc., including Terry's popular The Answer, as well as songs by Bond, Speaks, and Cadman. Miss Thomas is well known to radio fans.

HOUSE "SANG SUPERBLY."

The day after Judson House sang at Urbana, Ill., at the spring festival of the University of Illinois, his managers received a night letter from F. B. Stiven, director of the School of Music, which read as follows: "Judson House sang superbly in the title role of Lohengrin. His remarkable voice and fine musicianship called forth highest praise on all sides."

BOGISLAV TO EUROPE.

Ruano Bogislav, American singer of international folk songs, sailed a fortnight ago for London and Paris, where she will sing this summer. She will also go to Spain, Russia, Roumania and other countries for new songs for her programs.

Forsyth Works Attract Large Audience

On May 6, in the Conservatory of Music Hall, Toronto (Can.), a program comprising the works of W. O. Forsyth, composer of that city, was presented before a capacity audience. The artists portraying his works were Jessie McAlpine and Myrtle Webber, pianists; Leslie Holmes, baritone, and Leonard Wookey, tenor. Among the selections sung by the latter were Love Eternal, The Land of Make Believe, Once in the Purple Twilight, and Love Took Me Softly by the Hands.

The following extract was taken from the Toronto Mail and Empire: "The work of Mr. Forsyth for the piano is already familiar to persons who are in the habit of attending local recitals, and it is all thoroughly characteristic of the composer. Mr. Forsyth has never shown any inclination to follow the experimenters in modernism. His preferences are for melodies with a lyric quality that strike the ear gratefully, but he treats them with a touch of originality and an occasional tang of dissonance that combine to preserve them from being sugary. He has a special gift for little poetic bits of description, tonal sketches like Song of the Silver Night, and Among the Fir Trees. In fact, one would be inclined to say that Mr. Forsyth is at his best in passages of piano romance, with a sustained, not too obvious melody."

Patton "Once Heard, Always Remembered"

Two amusing incidents are related that occurred recently and which demonstrate that Fred Patton's voice has a quality "all its own."

Mrs. Robert K. Anderson, of Manchester, Conn., to whom Mr. Patton gives the credit for the "discovery" of his voice while still a school boy, happened into the New York Hippodrome while the tabloid version of Faust was being presented by the Zuro Opera Company. It so happened that she had no program, and when Mephisto played by Mr. Patton appeared, she whispered to Mr. Anderson, "That man's voice is the nearest to Fred Patton's of any baritone I ever heard."

The other incident regards J. Francis Smith, the business manager of the Denishawn Dancers. Mr. Smith was stopping at a Boston Hotel on the morning of March 30. Hearing a baritone vocalizing somewhere in the hotel, he rang up the clerk and asked:

"Is Fred Patton stopping here?"

"Yes, sir," said the clerk, "he is in room 205."

Sure enough there was F. P. tuning up for his appearance with the Boston Symphony on the afternoon and evening of the same day.

All of which goes to prove that "once heard, always remembered."

"Landowska the Outstanding Figure"

In his annual summary of the year's music, Pitts Sanborn, writing in the New York Evening Telegram and Mail on May 5, stated: "Of the instrumental soloists that the season brought hither for the first time, unquestionably the outstanding figure is Wanda Landowska. Mme. Landowska is not only one of the most erudite of living musicians, an authority on the music of the seventeenth and eighteenth centuries, but she is one of the finest of pianists and as a player of the harpsichord absolutely unique. Through her studious care and superb playing that obsolete instrument has awakened to vigorous life, and, as if that were not enough, her playing of the piano places her quite alone in certain important spheres of piano music—the Mozart concertos, for instance."

"Washington Has Grown to Love Althouse"

Paul Althouse recently made his debut as Don Jose in Carmen in a guest performance with the Washington, D. C., Grand Opera Company. Commenting on his performance the critic of the Washington Times remarked: "Paul Althouse told me between acts that this was his first performance in Carmen. I can hardly credit that statement, although I would not doubt it for worlds. Althouse played Don Jose like a veteran. Washington has grown to love Althouse. We somehow regard him as one of our own. His rich, golden tenor, with its clarity in the upper register and its vibrant dramatic timbre, is always refreshing."

Powell Aids Patriotic Cause

John Powell, the American composer and pianist, recently left a sickbed in his home in Richmond, Va., to keep his engagement to play in Hackensack, N. J., for the benefit of a patriotic movement to preserve the home of George Washington's sister in Fredericksburg, Va. Despite his illness Mr. Powell played the Waldstein sonata of Beethoven,

a Chopin group, and encores in a manner which concealed from his audience the fact that he was not in the very best of physical condition.

Busy Season Ahead for Wittgenstein

Under the patronage of Prince George of Russia and attended by the Prince of Wales, George Bernard Shaw, the late Eleanor Duse, Robert Trittton, Arnold Bax, and



Mishkin photo

VICTOR WITTGENSTEIN

many others, the recital of Victor Wittgenstein in London last season was an event of distinction which drew an audience rarely obtained by a young American artist.

Mr. Wittgenstein had previously given three recitals in New York, recitals in Chicago, Berlin, Boston, Amsterdam, etc., and appeared with symphony orchestras of Berlin, Baden-Baden, Wiesbaden, etc., playing the Saint-Saëns G minor, Beethoven C minor, and Rubinstein D minor concertos, all with gratifying success. The past season it seemed better for Mr. Wittgenstein to do little or no public work after the strenuous experience of so many appearances in Europe and an American tour through Louisiana, North Carolina, Virginia, Kentucky, Texas, and the eastern States. The coming season, however, he will be under the exclusive direction of Walter Anderson, who has arranged recitals at London, England, June 25; New York, December 11, at Aeolian Hall, and with Chicago, Boston and Philadelphia recitals pending.

Ruff to Have Los Angeles Master Class

Albert Ruff, New York vocal teacher, will be leaving town June 15 to go West for a summer master class at the Zoellner Conservatory in Los Angeles, which begins on June 23. After completion of his class there he will rest, going farther north on the Pacific Coast and also into Montana for several weeks' vacation, and, as a lifelong resident of Chicago, he will stop in the Windy City both when going West and upon his return. Mr. Ruff, who has had an unusually busy season this winter, will be back in New York in time to reopen his studio here on October 1.

Herman Epstein in Yonkers

On May 8, Herman Epstein gave a lecture-recital—What is a Symphony—under the auspices of the Musical Art Club of Yonkers, in the studio of Isidore Conti, sculptor. Mr. Epstein illustrated his lecture by playing compositions by several of the great masters. In spite of the unpleasant rainy weather the studio was filled to overflowing and many were obliged to stand. The audience was most enthusiastic and requested that a series of lecture-recitals by Mr. Epstein be arranged for next season.

Trabilsee Studio Notes

Juliet McIntyre, soprano, formerly with the Boston Opera Company, is at present studying with Tofi Trabilsee in preparation for her first concert tour. She has appeared with success in many of the large cities of this country and Canada.

Owing to the augmented number of applicants for his vocal course Mr. Trabilsee will be forced to remain in the city this summer. Among his new pupils he has some very promising voices.

A Harold Morris Artist in Recital

Lillian Hasmler, a post-graduate pupil of Harold Morris, pianist-composer, gave a recital at the Institute of Musical Art on the evening of April 29. Her program included toccata and fugue in D minor, Bach-Tausig; Andante con Variazioni in F minor, Haydn; sonata, op. 81-a, Beethoven; a group of Chopin numbers; two Schumann selections, and the Liszt fourteenth rhapsody. Miss Hasmler played with great poise, technical security and artistic finish.

Méro to Play in Anderson, S. C.

Yolanda Méro has just been engaged to play at Anderson College, Anderson, S. C., during the 1924-25 season, for a date not yet definitely settled, but which will fall after the middle of January in connection with other appearances now being arranged for the pianist in the South.

MAESTRO A. SEISMIT-DODA

The True Exponent of the Art of Singing
Special exercises composed for each pupil
256 West 97th Street, (Between Broadway & West End Ave.)
New York City

GRANDJANY HARP VIRTUOSO In America Dec. 1924 to March 1925
Management: LABERGE, 70 St. James, Montreal
New York Address: Care of Ch. Parkyn
Wurlitzer Auditorium, 170 W. 42d St., New York

PAUL KOCHANSKI
VIOLINIST
Management: GEORGE ENGLES, Aeolian Hall, New York

MARSHALL RIGHTER SOPRANO
235 FOURTH AVENUE, New York City

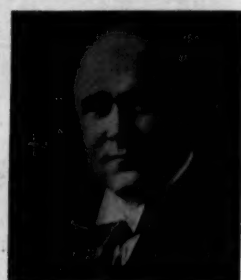
Mr. and Mrs. Thomas James Kelly
TEACHERS OF ARTISTIC SINGING

Season 1923-24

Cincinnati Conservatory of Music

ANTON BILOTTI

CONCERT-PIANIST
Management: WOLFSOHN MUSICAL BUREAU
Fisk Building, 57th Street and Broadway, New York City
HARDMAN PIANO



CHARLES MARSHALL

"Greatest Operatic Tenor on the Stage."—Herman Devries, Chicago American, Nov. 14, 1923.

Management: HARRISON & HARSHBARGER,
1322 Kimball Bldg. Chicago, Ill.

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE
W. HENRI ZAY with a VERITABLE MASTER IDEA behind them. See, "The Practical Psychology of Voice," pub. G. Schirmer, Studio: 30 West 72nd St. which is a Complete Vocal Method.

ANIL DEER

Coloratura Soprano
 Western Management: Adolph Knauer, 79 Central Ave., San Francisco

ARTHUR J. HUBBARD

VOCAL INSTRUCTOR
 Assistants: Vincent V. Hubbard
 Caroline Hooker
 SYMPHONY CHAMBERS, BOSTON

Estelle LIEBLING

Soprano
 Studio: 145 West 85th St., New York Tel.: Circle 8815

CHARLES SANFORD SKILTON

COMPOSER and ORGANIST
 University of Kansas Lawrence, Kansas

CONZ L O'C QUIRKE

Voice Placement and Opera Class
 ADDRESS:
 54 West 82nd Street New York
 Telephone 5880 Scherler

LOUIS DORNAY

DRAMATIC TENOR
 TEACHER OF SINGING
 410 West 110th Street, New York Telephone, Academy 0613

BETSY CULP

CONCERT ACCOMPANIST AND COACH
 Specialty: GERMAN LIEDER
 410 W. 110th Street Telephones: Academy 0675 0613

EDGAR STILLMAN-KELLEY

STEINWAY HALL - NEW YORK, N. Y.

HEMPEL

Assisted by: Conrad V. Bos, Pianist
 Louis P. Fritze, Flutist
 Management of Frieda Hempel
 185 Madison Avenue New York
 Steinway Piano

PEDAGOGICAL COURSE

For Music Teachers

Monday, June 2—10.30 A. M.

Visitors welcome at this first lesson.

SUMMER MUSIC SCHOOL

July 1st to September 1st

First Session, July 1st, 10 A. M., open to visitors.

Sight Singing (not do re mi)

Send for complete catalogue.

Address: EFFA ELLIS PERFIELD

131 Madison Ave., (30th St.) New York City
 Phone Madison Square 9069

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the Musical Courier it is qualified to dispense information on all musical subjects, making the department of value.

The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
 Information Bureau, Musical Courier
 437 Fifth Avenue, New York, N. Y.

OSCAR SAENGER

Studios:

6 East Eighty-first Street

Consultations and voice trials by appointment only

Tel. 8573 Butterfield

L. Lilly, Sec'y

BOURNEMOUTH MUSIC FESTIVAL PROVES AN ALL-BRITISH AFFAIR

Nearly All British Works and Only One Foreign Artist—No Outstanding Novelty—Elgar, Bax and Goossens the Leading Figures

Bournemouth, England, May 3.—Far-famed for its mild, genial climate, its soft sea breezes, and the scent of its lovely pine woods, Bournemouth, which has just carried through a fortnight's music-making on a scale that would astonish any of its rivals among English health resorts, is no less noted for the attention it devotes in and out of season to the claims of the divine art.

Where other towns that offer the lure of sunshine and ozone to holiday-makers have to be content with the kind of music usually provided on piers by visiting military bands and the like, or in two or three exceptional cases by a small orchestra provided by the municipality, Bournemouth re-

ductor-composer, of whom Rossini once said: "He has sent me the score of his new oratorio and a Stilton cheese. The cheese is excellent.")

THE FESTIVAL'S FOUNDER.

Really and truly "Dan the Second" may be said to have founded Bournemouth's Municipal Orchestra, which began its career in tentative and modest fashion thirty-one years ago. In those early days, the instrumentalists were provided with a uniform which a local wag likened to a "glorified smoking-jacket," and for the most part they performed music which would now be considered rather small beer. As a fact, it took their popular and erudite chief some years to educate his public up to an appreciation of classical symphonies and so forth, and to make them responsive to a repertory ranging from Schubert to Richard Strauss and from Beethoven to Arthur Sullivan.

But while his eclecticism, as illustrated in a repertory of astounding comprehensiveness and diversity, is remarkable, it is more especially as an untiring propagandist of British music that Sir Dan Godfrey has endeared himself, not only to native composers both of the old and the young generations, but to those musical patriots who never weary of pressing the claims of their own country's music. In the course of my stay here I have perused a list of native works that have been performed under Sir Dan's baton at the Bournemouth symphony concerts since 1895, and on that list I found the names of no fewer than 163 composers, represented collectively by scores to the number of 642. This must surely be a record unmatched by any other orchestra in the Kingdom, while hardly less remarkable is the fact that the symphony programs conducted by Sir Dan have reached a grand total approaching 1650!

THE WINTER GARDENS.

Before giving some account of the outstanding features of the festival itself, I would like to say a word or two concerning its locale—the famous Winter Gardens. Erected in 1875—a period in the history of Bournemouth when a local scribe characterized its inhabitants as "too decorous and unsocial"—to which I might add, from personal observation, that they are still models of decorum—the Pavilion that occupies the higher ground of the prettily laid-out gardens cost something like £12,000.

One would hardly describe it, perhaps, as an ideal home of music, for, notwithstanding that large sums have been spent in attempts to improve it from time to time, the building, which is really a huge conservatory (in the horticultural sense), is exposed to all the draughts that blow, while, on the other hand, its atmosphere when the sun pours through its glazed roof becomes almost unbearably stifling. Yet, on the whole, I should call it more comfortable—and certainly less stuffy—than the average London concert hall, and it gives you, moreover, the additional advantage that when you are bored by any performance that happens to be in progress, all you need do is to transfer yourself to the flower-decked gardens from which the Pavilion is entered, and continue to enjoy your pipe (or cigarette)—smoking is permitted in the hall—amidst the pleasing sights and sounds of Nature.

The immediate surroundings of the concert-room, indeed, make it almost unique; to say nothing of the fact that the music performed therein sometimes derives added (and unrehearsed) effects from the singing of the birds among the trees—as happened, for instance, during the performance at this festival of Arnold Bax's tone-poem, November Woods, when, to some of the atmospheric touches in the composer's tone-painting were joined the soothing voices of feathered creatures without.

BRITISH COMPOSER-CONDUCTORS.

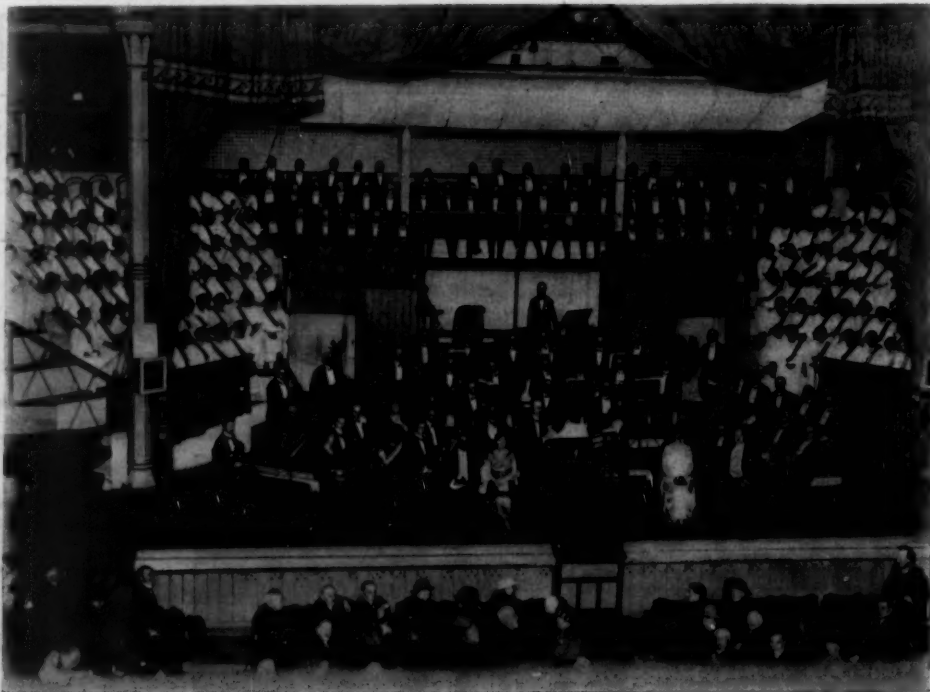
The Bournemouth conductor's penchant for British music and musicians has again been conspicuously revealed in his choice of programs for the Easter Festival—the third he has organized under the aegis of the municipality. Fol-



CONDUCTOR AND TWO OF THE SOLOISTS.

Sir Dan Godfrey, conductor and founder of the Bournemouth Festival, with Dame Clara Butt and her husband, Kennerly Rumford, in the Pavilion.

joices in the permanent possession of a first-class orchestra consisting of about forty thoroughly competent players, whose strength is increased for symphony programs to fifty-odd. Of this finely equipped organization, the conductor and controlling spirit is Sir Dan Godfrey, son of his famous namesake whose face was for long years familiar to Brit-ishers (and others) in many parts of the world—I am referring, of course, to the genial and popular "Dan," as he was commonly called, who was conductor of the Band of the Grenadier Guards and was, I believe, the first British Army bandmaster to be given commissioned rank. (Incidentally, his appointment to the Grenadiers was due to the recommendation of Sir Michael Costa—the eccentric Victorian con-



MUNICIPAL CHOIR AND ORCHESTRA

performing Parry's Judith at the British Music Festival, at Bournemouth, Sir Dan Godfrey, conductor.

lowing, too, a practice he has long favored, several native composers have appeared as guest-conductors to direct performances of their own works. The list comprised Dame Ethel Smyth, the most representative English woman musician (I trust that the worthy Dame, who has often insisted on her objection to invidious sex distinctions in the realm of music, will not resent my thus describing her), Professor Granville Bantock, who came to conduct his poetically conceived, but unequal, Hebridean Symphony; such "moderns" as Eugene Goossens, John Ireland, Frank Bridge (the latter's Sea Suite struck one as an appropriate choice for Bournemouth), Herbert Bedford, E. J. Moeran—looked upon by some as a "coming" composer—and Herbert Howells, another young native who, if he does not become engulfed in the sometimes turgid waters of complex modern-



GRANVILLE BANTOCK (LEFT) AND JOHN IRELAND,

British composers, at the Bournemouth Festival.

ism, should one day "find" himself. I heard a Pastoral Rhapsody of his which was new to me, and seemed to point to (as yet undeveloped) imaginative powers, while a really charming thing in its kind is the same composer's Puck's Minuet, a little work which for delicate fancy and gossamer grace was only approached by a Chelsea China suite, the composition of another youngster, Maurice Besly, which I heard at a subsequent concert.

ARNOLD BAX'S VARIATIONS.

I think the hardest nut that any of the festival audiences was given to crack must have been young Arnold Bax's Symphonic Variations for piano and orchestra, a work prodigiously long, uncompromisingly modern, sometimes aggressively harsh in tone-coloring and harmonic devices, and in many passages, as it seemed to me, needlessly involved. Probably it is one of the most difficult works ever written for the piano, and often its difficulties—unlike those of a Lisztian order—do not possess the virtue of being really effective. But Harriet Cohen, to whom the Variations are dedicated and who had already played them in London, attacked the work's difficulties and complexities with an air as of heroic defiance, and stayed the course with an abounding spirit and energy that called forth my profound homage. It is not my purpose to go seriatim through the works—novelties, quasi-novelties and the rest—which the valiant Sir Dan Godfrey submitted to festival audiences (some of the latter, by the way, should have been larger, but the first few days of the festival coincided with weather of an effulgent summer brilliance which was inevitably detrimental to the attendances at the afternoon concerts, and even one at which Sir Henry Wood appeared as star-conductor suffered from this cause).

NATIVE LIGHT MUSIC.

In this connection some of the evening concerts told a much brighter tale, Bournemouth's music-lovers showing a particular partiality, for instance, to programs devoted to the lighter side of native music. This ranged from widely popular examples of Sullivan—who was represented in the program of a concert at which Edward German, the most gifted of his successors, directed the performance of several of his own pieces—to light and airy compositions in the vein of those of Eric Coates, whose modest efforts would probably incur the lofty contempt of modern high-brows. But, as one of the "best-sellers," he can afford to be supremely indifferent to high-brow "frowns."

Light music distinguished by musicianly qualities was

G. M. CURCI

that of Norman O'Neill, who specializes in the writing of incidental music (he is conductor at the Haymarket Theater, London) and thoroughly understands the demands of music of that type, which was represented at the festival by some extracts from his Blue Bird, composed for the English version of Maeterlinck's play, and his Mary Rose, in which he struck an eerie note singularly apt to the atmosphere of Barrie's quasi-psychic play of that name.

PARRY'S JUDITH.

But I must not linger unduly over details of a music feast which, while extraordinarily varied and many-sided, brought forth nothing epoch-making, no novelty to compare either in sheer musical interest or in point of dimensions—with such a work as Elgar's Symphony in A flat (No. 1), of which Sir Dan Godfrey obtained a performance that was astonishingly forceful and effective, having regard to the comparatively modest proportions of his band. A distinguished representative of a past generation of British composers, the late Sir Hubert Parry (who was a native of Bournemouth), was included in the scheme by a revival of his oratorio, Judith, a work which, first heard at the Birmingham Festival of 1888, under Richter, now bears authentic tokens of its age. For this performance the services were enlisted of the local Municipal Choir. The festival concluded with another all-British program, of which Eugene Goossens, one of the foremost figures on the stage of contemporary English music, conducted his own most skillfully-wrought Sinfonietta, and other works.

THE SOLOISTS.

In the course of the festival Bournemouth heard such well known soloists, among others, as Florence Austral, Carrie Tubb, Olga Haley, Dora Labbette, John Coates, Robert Radford, Norman Allin, Marie Hall, Albert Sammons, Harold Samuel (a splendid Bach player), William Murdock and Benno Moiseiwitch, the last named being the only foreign artist on the whole list.

ERNEST KUHL.

Important Engagements for Samaroff

In addition to numerous recitals and reengagements resulting from her successful tour just concluded, Olga Samaroff's bookings for the season 1924-25 include appearances with the Philadelphia Orchestra, the New York Friends of Music under Artur Bodanzky, the Chicago Symphony Orchestra, the Cleveland and the Cincinnati Orchestras. Other orchestral dates are pending.

Mme. Samaroff will open her season at the Berkshire Festival.

The Chamber Music Society of Philadelphia has engaged the pianist for a special sonata recital with Georges Enesco, Roumanian composer and violinist, with whom she appeared during the past season with marked success.

Malkin Pupils at DeWitt Clinton School

DeWitt Clinton High School auditorium was well filled to hear a Sunday afternoon miscellaneous concert on May 18, when violin, piano and ensemble numbers were performed by students of the Malkin Conservatory of Music. Among the young players were many of unusual talent, and the prolonged applause showed how much their playing was appreciated in a program of seventeen numbers. Composers represented were standard ones, such as Bach, Beethoven and the moderns, and the consensus of opinion was to the effect that it was one of the best concerts ever given in this hall.

VOCAL TEACHER AND COACH

Studio: 25 WEST 86TH STREET, NEW YORK CITY
Phone: 8107 Schuyler.

Wilson Lamb Pupils Active

Wilson Lamb, Orange, N. J., vocal teacher, presented his pupil, Bernerdene Mason, contralto, in a recital at the Mt. Olive Baptist Church on April 10. Mrs. Mason has been studying with Mr. Lamb for several seasons, and on this occasion delighted a representative audience with her excellent voice. Her program included Cadman's The Moon Drops Low, The Flower Song from Faust, Several of Burleigh's Negro Spirituals, and other selections of Wilson, Carpenter, Verdi, Meyerbeer, Hageman and Saint-Saëns. Cora Wyne Alexander was the splendid accompanist.

Two of Mr. Lamb's pupils appeared at Wallace Hall, Newark, N. J., on May 20. Gertrude Henry, soprano, gave her first public recital, supported by Frederick Moss, tenor, at which they were both heartily received.

Eddy Brown Off for Germany and Holland

A card from Eddy Brown, post-marked Wien, April 29, says in part: "I have been playing all the time and leave now for Germany and Holland. Am sailing for the U. S. A. August 30 and am anxious to begin my tour in America after not playing there for two years."

Florence Irene Jones Plays

At the annual meeting of the Congress of State Societies held at the Waldorf Astoria on the afternoon of April 30, Florence Irene Jones, violinist, played the Granados-Kreisler Spanish Dance and Hejre Kati, Hubay, with much success.

GALLI-CURCI

SCHIPA

LHEVINNE

Management

Evans & Salter

527 FIFTH AVE., NEW YORK

DUNNING SYSTEM of Improved Music Study for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:—

MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th Street, New York City; Normal Class, New York City, August 1, 1924	BEATRICE B. EIKEL, Kidd-Key College, Sherman, Texas.	CARRIE MUNGER LONG, Normal classes held in Chicago in June and July. For further information address 608 Fine Arts Bldg., Chicago, Ill.
MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash.	IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.	HARRIET BACON MACDONALD, 823 Orchestra Bldg., Chicago; Dallas, Texas; June; Cleveland, Ohio; July; Chicago, August.
ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. Summer Class June 15—July 22, Estes Park, Colorado Rocky Mt., Artist Colony.	CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal., June 30.	MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore. April, 1924, and June, 1924.
ELIZETTE REED BARLOW, 48 George St., Newbern, N. C., June 2, 1924; Asheville, N. C., July 14, 1924.	GLADYS MARSHALL GLENN, Box 1188, Amarillo, Tex., July 28, 1924.	MRS. WESLEY PORTER MASON, 8011 Worth Street, Dallas, Texas. Classes: Dallas—June, July; Denver, Colo.—August.
MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio. Normal class, July, 1924.	MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.	VIRGINIA RYAN, 940 Park Avenue, New York City.
MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.	MRS. TRAVIS S. GRIMLAND, Memphis, Tenn. Normal class, June 17, 1924. For information address 6839 Pale Pinto St., Dallas, Texas.	ISABEL M. TONE, 489 Grand View Street, Los Angeles, Cal. June 23rd, 1924.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.	MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.	MRS. S. L. VAN NORT, 2915 Helena St., Houston, Texas.
LUVENIA BLAIBLOCK DICKERSON, 327 Herndon Ave., Shreveport, La.; Normal Class June 9.	MAUDELLER LITTLEFIELD, Dunning School of Music, 3300 Troost Ave., Kansas City, Mo., June 18—July 21.	MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.
ADDA C. EDDY, 138 W. Sandusky Ave., Bellefontaine, Ohio, May 20, Columbus, Ohio, June 24.		

INFORMATION AND BOOKLET UPON REQUEST

RAISA

Dramatic Soprano
Chicago Opera Company

Management:

R. E. JOHNSTON

1451 Broadway

New York

Associates: L. G. BREID and PAUL LONGONE

BALDWIN PIANO

VOCALION RECORDS

RIMINI

Baritone
Chicago Opera Company

MISCHA

LEVITZKI

The Phenomenal Pianist
Season 1924-1925
in America

Exclusive Management: DANIEL MAYER

Aeolian Hall, New York

Steinway Piano Ampico Records

YEATMAN GRIFFITH

Teacher of *Macbeth, D'Aleazar, Sparke, Errol, Stralia, Lappas* and many other famous artists.
Studios: 318 West 83d St., NEW YORK CITY. Tel. Schuyler 8537

U. S. KERR

BASS BARITONE
RECITALS IN ENGLISH, FRENCH,
ITALIAN AND NORWEGIAN
561 West 143rd Street, New York City. Tel. 2970 Audubon

ROXAS Coach and Accompanist to
MARTINELLI
for six years
Vocal Coach Studio: 2231 Broadway, New York
Phone Schuyler 6598

MADAME EMILY MONTSERRATT FITZMAURICE
Teacher of Tone Formation, English Diction
and Fundamental Breathing
Studio: 233 West 70th Street, N. Y. Tel. 8976 Endicott

BOWIE Voice
Placement
COMPLETE PREPARATION FOR OPERA, CONCERT OR CHURCH
Columbus 9269 85 Central Park West, N. Y. City

GIUSEPPE BOGHETTI OPERATIC and CONCERT TENOR
Graduate, Royal Conservatory of Music
MILANO, ITALY
Vocal Studios: 1710 Chestnut Street Philadelphia, Pa. Vanderbilt Studios,
125 E. 37th St., N. Y.

Walter Henry Hall Professor of Choral Music,
Columbia University
Address 39 Claremont Ave.

William S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St., New York. Tel. Schuyler 3580

MARIE SUNDELIUS Soprano
With the Metropolitan Opera Co.
Exclusive Management:
HAENSEL & JONES Aeolian Hall, New York

Edwin Franko Goldman
CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass" Columbia University Concerts
Personal address: 202 Riverside Drive, New York

J. FRED WOLLE
ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU,
712-718 Fisk Bldg., New York

NETTIE SNYDER
VILLA GALILEO GALILEI - Florence, Italy
New York City in full charge of VIVIAN KINGSTON
8025 Broadway Endicott 6441

LOTH
PIANIST-COMPOSER
SUMMER Piano, Harmony and Composition
CLASSES Ampico Records
Studio: 63 East 69th St., New York. Telephone: Plaza 4490.

MARCELLA GEON
Accompanist—Coach
105 West 76th Street, New York
Telephones: Endicott 5535. Endicott 0007.
(Private Wire) (House Phone)

WURLITZER
Medal Winning
HARPS
Other orchestral
instruments of
equal quality
New York Cincinnati Chicago

Lillian Croxton Vacationing

Lillian Croxton, New York coloratura soprano, is spending the month of May at Hot Springs, Va., enjoying a rest after a strenuous season and making preparations for the coming one. Mme. Croxton was to have appeared on several of New York's music week programs, but was obliged to cancel all dates at the last moment as (so she puts it in a letter) she "was bound to get a vacation somehow and May was the month in which the least number of appearances were booked."

Mme. Croxton's Aeolian Hall recital this season revealed her as a vocalist who makes exacting demands upon her voice, which, fortunately, is up to them. While at Hot Springs, she is delving into the modern song literature, of



LILLIAN CROXTON

which she is a recognized champion, and the results of her research will form part of her programs for next season.

Plans for next season include concerts in all the major Eastern cities, with possibilities of several in the West, where she has not been heard. Mme. Croxton's forte, it would seem, is the music club, and hence many such organizations have announced her for return engagements for next year.

More About Freemantel's Beethoven Recitals

In a recent review of Freemantel's unique recitals of Beethoven's songs, the Philadelphia Evening Bulletin made much of the fact that Freemantel's method of entertainment varies somewhat from the usual recitalist, for between the numbers he "chatted" about Beethoven. This "chatting" throughout the recital is one of the things that is making Freemantel very popular. When he steps out on the platform he does not stand there waiting but starts right in talking to his audience, telling something about the history of each song. In his first group he draws attention to the remarkable words that so appealed to Beethoven. Freemantel has that happy faculty of bringing his audience in sympathy with his every word, so that as soon as he begins to sing one and all feel that magnetic sympathy that already has been established between artist and audience. This is done by Freemantel's bringing out in his talk the human side of Beethoven that had such a profound influence upon the master's life and work, and by explaining that Beethoven's deeper and better nature was and is wrapped up in the words and music of these songs. When singing the songs Freemantel brings out the deep soulfulness that is the whole spirit of them, so that everyone feels their message as he believes Beethoven intended they should. The aforementioned Philadelphia paper aptly says "It is this expressiveness so ably interpreted by Freemantel that makes one want to hear more and more of the songs."

Lisniewska Pupils Heard

Marguerite Melville Lisniewska, of the Cincinnati Conservatory of Music's artist faculty, is scheduled to present two of her piano pupils, Arlene Page and Margaret Squibb, in recitals this month. There is a certain interest in these programs because each one presents, among other beautiful works, little heard compositions by great composers. Miss Page will play a transcription by Liszt of one of the few songs Chopin wrote, also the brilliant transcription of Strauss' Beautiful Blue Danube by Schulz-Evler.

On Miss Squibb's program, La Cathedrale Engloutie brings to mind the charming little legend about which Debussy wrote most exquisite music to tell of the cathedral chiming which sailors hear on Christmas Eve in the English Channel. Legend tells us that a little island in the Channel was engulfed because of its sinful inhabitants, but on Christmas Eve the cathedral is permitted to rise from the waves and its chiming is heard over the waters.

University School of Music Summer Session

The University School of Music, Earle V. Moore musical director, will hold a summer session from June 23 to August 3. Courses will be offered for regular students as well as special courses for music supervisors, music teachers, and other professional musicians.

Ethelynde Smith Sings in Redlands

Miss Smith sang her entire program delightfully, and the sweetness and beauty of her clear, soprano voice were thoroughly appreciated by those present, who expressed their enjoyment by hearty applause. Miss Smith paid her audience the compliment of two encores, after the group of American songs and after the children's songs, one of them Her Dream, by Frank Waller.

Two eighteenth century classics, one by Handel and the other by Haydn, the aria Depuis le Jour from Charpentier's

Louise, were particularly well given. Prof. Charles Marsh of the University was at the piano, and his delightful accompaniments were graciously acknowledged by the singer.

Following the concert, Mr. and Mrs. Marsh entertained at their home on Fern avenue, in honor of Miss Smith and her mother.

The foregoing is culled from the Daily Facts, Redlands, Cal., April 23.

Münz Concerts in Tokyo "Great Success"

A cablegram from A. Strok, impresario of the Orient, who is now accompanying Mieczyslaw Münz on his tour of China and Japan, reads as follows: "Münz' five concerts Imperial Theater great success. Strok." These concerts were given from April 18 to 21 in Tokyo, under the local management of K. Yamamoto, the managing director of the Imperial Theater.

Boyd Directs Program of Church Music

A program of church music was given by The Cecilia (the choir of the Western Theological Seminary) at the Bellefield Presbyterian Church, Pittsburgh, Pa., on the evening of May 7. Charles N. Boyd directed the choir and all the choral music, representing church music from several countries, was sung without accompaniment. The program also included organ solos by Earl B. Collins.

Helene Whitaker, Pianist-Accompanist

Helene Whitaker, the pianist-accompanist, is busy doing vocal and instrumental accompanying, coaching young artists, and teaching a limited number of piano pupils. Miss Whitaker furnished excellent accompaniments for artist pupils of Laura E. Morrill when they appeared in concert at the Roosevelt House Auditorium on the afternoon of May 10.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, cello solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ohio Federation of Music Clubs—\$50 for an anthem; \$100 for a piano composition; \$50 for a violin solo with piano accompaniment; and \$50 for a secular song. For further information apply to Mrs. W. P. Crebs, 71 Oxford avenue, Dayton, Ohio.

The Andalusia Summer School of Music—Six free scholarships. Contest on June 16. For particulars apply to Mrs. T. F. Plummer, Andalusia, Ala.

Friends of American Music—American composition contests, prizes amounting to \$2,200 for orchestra, chamber music, song and piano compositions. Manuscripts should be sent before September 10 to Anna Millar, 500 Lillis Building, Kansas City, Kans.

Cincinnati Conservatory of Music—Scholarship in master class of Marguerite Melville Lisniewska at summer session. Trial on June 11. For application write Bernet C. Tuthill, Cincinnati Conservatory of Music, Cincinnati, Ohio.

Swift and Company Male Chorus—Setting for men's chorus with piano accompaniment to The Singers by Longfellow or Shakespeare's Blow, Blow, Thou Winter Wind. \$100 prize. Manuscripts must be sent before June 15 to D. A. Clippinger, 618 Kimball Bldg., Chicago, Ill.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Society of American Musicians—Contest in piano, voice, violin, cello and woodwind instruments; winners to appear as soloists with Chicago Symphony Orchestra; contest closes October 25. For rules and compositions to be used write Edwin J. Gemmer, secretary and treasurer, 917 Kimball Hall, Chicago, Ill.

Bush Conservatory of Music—Eighteen free scholarships in the Summer School. For further information apply to the Bush Conservatory of Music, Chicago, Ill.

Burrows Scholarship—One in piano (value \$100) and three in musicianship for Summer session. For further information apply to Raymond Burrows, 337 West 71st Street, New York, N. Y.

Pulitzer Traveling Scholarship—Annual scholarship of \$1,500 for best composition by an American student in harmony, counterpoint or a sonata for one or more instruments. Manuscripts should be sent with nom de plume and application blank, before February 1, to Secretary of Columbia University, New York, N. Y.

Elizabeth Kelso Patterson School of Singing—Two free scholarships in singing, summer term; hearings by appointment. Write or telephone, 257 West 104th street; Clarkson 1514.

Judson Artists for 1924-25

Concert Management Arthur Judson has issued its complete list of artists available for the season of 1924-1925, and several newcomers will be found on the roster as well as many favorites from past seasons.

The sopranos include Claire Dux, Ruth Rodgers and Marie Tiffany, Sophie Braslau is a recent addition to the Judson list, and will be under the exclusive direction of this management after June 1. Sigrid Olegin will make her third tour under Concert Management Arthur Judson by arrangement with the International Concert Direction, Inc. Elizabeth Bonner, Helena Marsh and Mabelle Addison complete the roster of contraltos.

Three tenors are listed for the coming season, two of them recent acquisitions. Mischa-Leon, of the Opera Comique, will have a tour under the direction of Concert Management Arthur Judson. Details concerning the visit of this well-known artist will be announced shortly. Paul Reimers also has come under the Judson banner, and will be heard in recitals and in "Chansons Galantes," a program of songs in costume with Kathleen Hart Bibb. Charles Stratton, the young American tenor who has had a busy season with orchestras, will begin his second concert tour under Judson management in September. John Barclay, Edmund Burke, of the Metropolitan Opera Company, and Fraser Gange, who made his American debut this season, comprise the baritone contingent.

Carl Flesch will be in America from January until April and will have a master class at the new Curtis Institute of Music in Philadelphia. Mr. Flesch will also be heard with orchestras and in recitals. Max Rosen will have his first tour in several years next season.

A newcomer among pianists on the Judson list is Nicholas Medtner, the Russian composer, who has already been engaged as soloist by the Philadelphia Philharmonic, Chicago and Cincinnati orchestras, will make his first American tour between November 1 and May 1. Alfred Cortot returns after an absence of one season for a limited tour, already heavily booked, between January 20 and April 15. William Bachaus returns for a tour between January 15 and April 15, and Ernest Schelling will be heard between January 1 and June 1. Olga Samaroff will have another active season. New names on the Concert Management Arthur Judson list are Ashley Pettis and Gitta Gradova, who made a remarkable debut in New York this season.

Two further additions to the list of instrumentalists are Carlos Salzedo, the harpist, and Rozsi Varady, the Hungarian cellist. Wanda Landowska will return for a second season of harpsicord and piano concerts. The ensembles offered include the New York String Quartet, consisting of Messrs. Cadek, Siskovsky, Schwab and Vaska, the Philmonic String Quartet, which includes Messrs. Guidi, Lichstein, Barzin and Mazzuchetti; the Rich Quartet, whose membership comprises Messrs. Rich, Aleinikoff, Verney and Kindler; the Rich-Kindler-Hamann Trio, and The Philadelphia Festival Orchestra. The latter organization will be available only in May. Virginia Mauret, the dancer, also appears on the Judson list for the first time.

Marcel Dupré Marries Jeannette Pascouou

Word comes from Paris that Marcel Dupré, the celebrated French organist, bade farewell, April 23, to single blessedness and was married to Jeannette Pascouou. The romance is said to be of some years' duration.

It appears that the great French organist was not permitted to spend even his honeymoon in tranquillity, as the happy couple proceeded at once to Italy and Switzerland, where Marcel Dupré played with the Milan orchestra, and in various other cities in the month of April. During May Dupré was scheduled to give a series of special recitals on the great Trocadero organ in Paris, following which he is announced to appear in a special series of recitals at the Westminster Cathedral in London.

Dupré admirers in America will have an opportunity next season to meet the bride, as Mme. Dupré will accompany her husband on his fourth American visit next season. In honor of this happy occasion, Dupré is reported to be at work on a new composition for organ in large form, nothing less in fact than his first organ symphony, the first performance of which he promises to reserve for his American tour next season.

Word has just been received from Paris that, owing to the large number of engagements for organ recitals in Europe, England and the United States next season, and being engaged on the composition of important organ and orchestra works in large form, Marcel Dupré has resigned his post as organist at Notre Dame Cathedral, Paris, a position which he has occupied since 1916 and to which he was appointed at the special request of M. Louis Vierende, Organist Titulaire. Dupré is coming to America the latter part of November, 1924, for his fourth American tour.

George Stewart McManus Off to Honolulu

George Stewart McManus, accompanist for Jean Gerardy, the cellist, and, in past years, of many other noted artists, and himself a solo pianist so brilliant that he is often called upon to act as assisting artist as well as accompanist, has just terminated his season with Gerardy and is leaving for Honolulu. During his trip to the Orient last year Mr. McManus was so successful that he was urged to return so as to give additional concerts.

Mr. McManus will be back in the States in the early fall, and announces that he will take time from his concert work to do some teaching, for which he has had many demands which he has heretofore found impossible to satisfy. He will be a welcome addition to the teaching faculty, and in the matter of accompanying and interpretation, as well as the technic of solo playing, his tuition should be of marked and unique value.

American Institute Students Heard

May 12 there was a students' recital at The American Institute of Applied Music, Kate S. Chittenden, dean, fourteen numbers making up an interesting program of music for piano, violin and voice. The participants ranged from intermediate grade pupils, able to play and sing works by Schumann, Godard and others, to those so advanced that they appeared in works by Moszkowski, Liszt, Rachmaninoff, Wieniawski and Debussy.

Grace Root Merriman, soprano, student at the American Institute, gave a song recital at South Manchester, Conn., May 1, assisted by Katherine Halliday Howard, cellist, and

Alice Westbrook, reader; she won high praise for her pure tone quality and artistic interpretation. Louise Morgan, soprano, and Marion Wilkerson, pianist, gave a recital at Friends' Academy, Locust Valley, L. I., April 9. Juliette Velly, pupil of Sergei Klibansky, returned from a seasons' successful tour in France and Belgium, appearing as diseuse and dramatic artist. She was decorated by the Queen of Belgium, the gold medal having been bestowed on only four artists. She is continuing her appearances in New York and is much in demand.

Activities of Vladimir Dubinsky

Vladimir Dubinsky, the cellist, has had an active and successful season. His activities as director and instructor



VLADIMIR DUBINSKY

at the Dubinsky Musical Art Studios have been supplemented by numerous concert engagements, including Allentown, and Chambersburg, Pa.; Passaic and Newark, N. J.; Mamaroneck and Lynbrook, N. Y., and other places. In New York City he appeared at three concerts in Town Hall; at Carnegie Hall, the Booth Theater, twice at the Psychology Center, twice at the Rand School, and at the Waldorf-Astoria, De Witt Clinton auditorium, Chalfin Hall, and a number of private musicales. Mr. Dubinsky's artistic and musicianly performances have won him many admirers.

American Pianist Bound to Succeed Here

There sailed away recently one of the most brilliant and beautiful women among our American artists, a woman who has found so much artistic encouragement in France, Germany, Hungary and Scandinavia who has been received with such open arms by artists and public, who has found herself so securely enthroned as one of the world's best pianists, that she has been persuaded with great difficulty by her family and friends to spend a part of next winter in her homeland.

"Not that I do not love my United States, and especially my wonderful home-state, Ohio, not that I do not feel more at home or do not desire to live at home; but I do not get the artistic encouragement here that the European countries give me. I asked a great friend of my family's, a man who is a most influential member of the board of directors of one of our great, superb American orchestras, whether his influence could not secure me an appearance as soloist with his orchestra—I, who have played with orchestras in many of the European capitals and art centers. The reply? A shrug of the shoulders, and some murmured, inaudible excuse. . . . Of course, I am a woman and an American—that, I am told, is a good enough reason for refusing my request. Ah, but I am coming back in the late fall, before I go on a tour of Russia for which I am engaged by a firm of Soviet piano manufacturers—I am coming back, and I shall lay siege to the heart of music-loving America. I must and will be heard; I must and will aid in the fight to secure a proper hearing of and proper consideration for American born, bred and trained musicians, and especially for us of the weaker sex," and the member of the weaker sex rose majestically from her seat, displaying her splendidly-proportioned figure, which by no means showed signs of weakness.

M. H. B.

Garrison to Sing at Maine Festival

Mabel Garrison, whose available time for concerts next year is being rapidly filled up, is booked to appear at the Maine Music Festival October 9 and 10.

Wolfsohn Bureau Adds Harpist to List

The Wolfsohn Musical Bureau, Inc., announces the addition of Salvatore de Stefano, harpist, to its list of artists being booked for 1924-1925.

GEORGE E. SHEA Teacher of Vocal Art and Operatic Acting
545 W. 111th St. New York
Phone Cathedral 6149

Joseph SCHWARZ BARITONE
CHICAGO CIVIC OPERA CO.
Management: Edna Richardson Solitt
KIMBALL PIANO 501 Oakdale Ave., Chicago

MASTER INSTITUTE OF UNITED ARTS
Music—Painting—Sculpture—Architecture—Opera Class—Ballet—Drama—Lectures
310 Riverside Drive, New York City
Phones Academy 3860 and 3861

VIRGINIA GILL Lyric Soprano
"A Voice of Distinctive Charm"
CONCERT—ORATORIO—OPERA
Address: 1014 Division Street
Camden, New Jersey

FLORA GREENFIELD
SOPRANO
Management ERNEST HENKEL, 1451 Broadway, New York
KNABE PIANO

ANNA FITZIU
"Anna Fitziu returned in fine voice from a summer vacation to be the first Mimi of the season."
—New York Evening Globe.
GUEST ARTIST SAN CARLO OPERA CO.

CLAIR EUGENIA SMITH
Mezzo Soprano
410 Knabe Building, New York



Photo by Mishkin

ZERFFI Teacher of Singing
STUDIO:
Voice Production without interference
Miss Ethel Pfeiffer, Asst. Teacher
309 West 78th Street
Phone: 2779 Endicott

JOSEPH REGNEAS VOCAL INSTRUCTION
126 W. 80th St., New York
Tel. 9796 Schuyler
Consultation only by appointment

JOSIAH ZURO Director of
THE ZURO GRAND OPERA COMPANY
COACHING Phone: Circle 0100 TEACHING
744 7th Ave., N. Y. City

LESCHETIZKY Master school for pianists and piano students in the musical center of Paris. For terms apply to
MME. MARIE GABRIELLE LESCHETIZKY
7, rue Chaptal, Paris, France

MATTHEWS TENOR
Management: Ernest Briggs, Inc., 1400 Broadway, New York City

LINA COËN Accompanist and Coach—Specialty French Repertoire
Studio: 308 West 97th St., New York City. Phone 1473-J Riverside

SOUSA AND HIS BAND
JOHN PHILIP SOUSA, Conductor
New Booking Fall Season 1924
HARRY ASKIN, Mgr.
1451 Broadway New York

EL STRALIA DRAMATIC SOPRANO
A 1671 Broadway, New York Telephone Circle 4205

LAURENCE CLIFFORD GIBSON TENOR
402 KNABE BUILDING, NEW YORK

HELENE ADLER Soprano
Now available for concerts. Accepting limited number of pupils.
611 West 158th St., New York.

JOHN F. BYRNE TEACHER OF SINGING
Recommended by Jean de Reszke.
Studio: 157 rue du Faubourg, St. Honore, Paris.

ANNIE LOUISE (ADAH CAMPBELL)
DAVID - HUSSEY
HARP VOICE
Phone: Riverside 4122 Studios: 294 West 92nd St., N. Y.

MACBETH
Chicago Grand Opera
Management: National Concerts, Inc., 1451 Broadway, New York

JOHN McCORMACK
EDWIN SCHNEIDER, Accompanist
Management: CHARLES L. WAGNER
D. F. McSWEENEY
511 Fifth Avenue New York
Steinway Piano Used.

MARQUERITE
NIELKA Soprano
NOW ON TOUR IN EUROPE

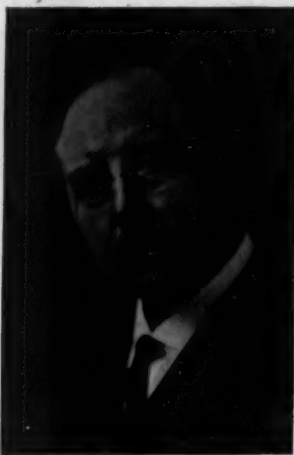
CLEMENTINE DE VERE Prima Donna Soprano
ROMUALDO SAPIO Vocal Teacher
Formerly conductor Metropolitan Opera, New York and European theaters. Coach to Mme. Adelina Patti, Calvé, Nordica and other celebrities.
Address: 109 Riverside Drive, N. Y. City Phone Endicott 8046

LEMARE COMMENTS ON CHATTANOOGA

Eminent Organist Will Also Be Available for Recitals

The recent announcement by the New York Times that Edwin H. Lemare has been selected as organist for the \$50,000 pipe organ to be installed in the Memorial Auditorium in Chattanooga has created no little interest in musical circles. Asked by a representative of the MUSICAL COURIER regarding his plans relative to this position, Mr. Lemare said:

"I decided to accept this appointment for a number of reasons. First, my contract is underwritten for a period of five years by Adolph Ochs, the owner of the New York Times, who came originally from Chattanooga. The terms and conditions of the contract are to be unaffected by any change in the personnel of the Auditorium commission during my term of office. In the second place, the Auditorium commission is composed of seven prominent citizens, whose only aim is the future development along good lines of the city's music. They wish me to advise them to this end, they do not wish to dictate. Owing to this fine offer and rapidly extending musical area of the South, I am happy to go among them and give them of my best. I had heard much of the artistic development in art and music in the South and am quite enthusiastic regarding the musical possibilities of that region. From what I hear of the support and reception given to the Chicago Civic Opera Company on its recent visit, and also the quick response on the part of the



EDWIN H. LEMARE

citizens to guarantee another grand opera season, I feel certain that my work at Chattanooga will prove exceedingly interesting.

"Then again," continued Mr. Lemare, "apart from its historical interest, the Mountain City is a very beautiful place—1,200 feet above sea level and surrounded by high mountains dotted with beautiful residences. Another highly important reason for accepting this post is that I will have one of the finest organs in America to play upon—ninety-six speaking stops and a host of couplers and useful accessories. Very soon I will be on my way there to superintend its erection and the voicing of the various pipes. The Memorial Auditorium, which cost a million dollars to erect, is one of the most complete in the country. Among other attractions it contains a fully equipped theater, seating, I believe, about 1,500. In the main auditorium, where the great organ is to be installed, there is an immense stage where grand opera may be given—in fact, the Chicago Civic Opera Company, which was there recently, proclaimed it perfect for its every requirement. Incidentally, they raised within three days an over-subscribed guarantee for another grand opera season next year."

FREE FOR RECITALS.

"Will not your duties as city organist interfere with your recital engagements?" asked the interviewer.

"Not at all," replied Mr. Lemare. "The terms of my contract provide for Sunday afternoon recitals during the eight winter months, with possibly a few special winter organ concerts once a month in association with eminent artists; but my contract specifies that I am to be left free, between official recitals, for concertizing outside the city."

Mr. Lemare's extraordinary success as municipal organist in San Francisco, and more recently in Portland, has been attributed not only to his virtuosity as an organist, but also to his unconventional ideas about organ programs. When asked about his plans for Chattanooga, Mr. Lemare said:

"My programs will be made up of varied styles of music to suit all good tastes. They will include the great organ works at my command, orchestral transcriptions and lighter musical gems which will appeal to those not versed in musical lore. To draw out a program consisting only of severely classical organ music is as bad as giving a banquet of roast beef. Variety is the spice of music, just as it is of life."

EDITORIAL PRAISE.

An interesting commentary on the important place which Mr. Lemare has made for himself wherever he has served in a similar capacity is furnished by an editorial which appeared in the Portland Telegram during his stay in that city. Excerpts from this editorial follow:

"Rivalling the movies, discounting the art galleries, even challenging the brilliant summer of the 'great out of doors,' Edwin H. Lemare, Portland's municipal organist, daily attracts to his recitals in the City Hall Auditorium a throng of eager, quiet, happy lovers of art. These trained and untrained enthusiasts are made to see pictures of nature, pictures of home, pictures of memory, portrayed with such engrossing charm that invariably the people refuse to leave, insistently clamoring for more. They realize that something of grace, something of beauty and happiness has been infused into their day, and many return again and again to revel in new and varied effects produced by this great master. . . . Request numbers are frequent. One day not long ago a request was sent in for No. 475. How

keenly appreciated was the sympathetic rendering of this melody, dear to the veterans of '61, is told in the letter which follows: 'Dear Mr. Lemare—I have a confession to make. My grandchild persuaded me to attend your recital this afternoon. I attended, but reluctantly. I was pleased by your performance of the several numbers on the program. When you played Telling Tonight on the Old Camp Ground I lost my self-control and sobbed. Never was I affected this way before in my life. I seemed to see our company's camp and my dear, dead comrades standing with bowed heads listening to the beautiful music of the angel choir. It was then I found myself engaged in the struggle with feelings that threatened my composure. I confess my feelings overcame me and I sobbed. My days are few in number and I may never hear you again; but I thank God that my grandchild persuaded me to attend that recital. Sincerely yours, ———'

"Municipal music in Portland has received a strong impetus this summer, and its scope is such as to make it one of the greatest promulgators which the city has known. Music has the power to increase education and to develop finer perceptions. It can stir, as nothing else, thought of the long ago years, thus making for a gentler influence and a better idealism. It may, even through a municipal organ, advertise a city. Portland demonstrated this fact with the introduction of municipal music ten years ago. The trail then blazed is now a well beaten path and it is destined to lead countless numbers to her doors."

The music lovers of Chattanooga—present and potential—are to be congratulated on the addition of Mr. Lemare to the artistic forces of that city. His presence and work there during the next five years will be a significant contribution and stimulus to musical activity in the South. C.

Dan Beddoe Pupil Heard

A song recital of interest was that given by Everett Marshall, the young baritone, who is studying with Dan Beddoe of the Cincinnati Conservatory of Music artist faculty. Mr. Marshall is also studying operatic selections with Ralph Lyford, director of the conservatory's department of opera, and appeared as soloist with the Conservatory of Music Orchestra, singing the prologue to Pagliacci. He also appeared in the gala performance given in honor of National Music Week by the Cincinnati Conservatory, when Debussy's L'Enfant Prodigue and Converse's American opera, The Sacrifice, were given. As a feature of his recital program Mr. Marshall sang a group of songs composed by Marguerite Melville Liszewska, internationally known pianist and artist member of the conservatory's faculty, who honored the young singer by playing the accompaniments.

Mr. Marshall, who is gifted with a rich baritone voice and dramatic power, was at his best in a group of German songs which included the Schumann Marienwürmchen, the favorite of Max Heinrich. His English and French groups of songs were also excellent and showed much promise of a future as lieder singer of artistic appeal. Leo Polskee, a talented young pupil of Jean Verd, of the conservatory artist faculty, accompanied Mr. Marshall in these groups and played with sympathetic understanding.

Kochanski in Spain

Paul Kochanski, the violinist, whose appearances during the past season have won the praise of both press and public, not only in New York, but from coast to coast, sailed on the S.S. Paris, April 23. He had planned to leave New York late in May, but a succession of cables asking him to return to Spain, where he played last year, and to appear also at the Mozart Festival in Paris, forced him to make a hurried departure. He is now being heard in the principal Spanish cities.

The Mozart Festival will take place at the Champs Elysee Theater from June 10 to 17. Mr. Kochanski will play the Mozart concerto in E flat major, and the concerto for violin and viola with Lionel Tertis. His London appearances will follow this engagement, after which he will play the works of his countryman, Karol Szymanowski, at the Prague Festival. He will complete a tour of Poland before returning in the autumn to appear as soloist with the New York Symphony Orchestra in New York City and with Mr. Damrosch's organization in Washington, Philadelphia and Baltimore.

Treumann Pupils in Recital

On May 10, Edward E. Treumann, New York piano pedagogue, presented three artist pupils in recital in the Wurlitzer auditorium. Those who participated were Marie Spett, Gertrude Zik, and Minnie Silverman.

The program opened with Grieg's Ase's Death, and In the Hall of the Mountain King from Peer Gynt Suite (for two pianos), well played by the Misses Spett and Zik. Miss Spett played as solo numbers Liebestraum, No. 3, Liszt, as well as Chopin's Valse op. 34, No. 1, and Nocturne in C minor, op. 48, No. 1. Miss Zik was heard in Chopin's Prelude in D flat, op. 28, No. 15; Kamenoi Ostrow, Rubinstein, and Fantasia Impromptu, Chopin. Miss Silverman rendered Chopin's etudes op. 10, No. 12 and op. 25, No. 7, as well as Liszt's Rhapsodie Hongroise No. 12. The program closed with a brilliant performance of Grande Polonaise Brillante, by Kueken, played by Miss Silverman and Mr. Treumann.

The excellent playing of the three young artists reflected much credit upon the work of Mr. Treumann.

Newark School Has New Pipe Organ

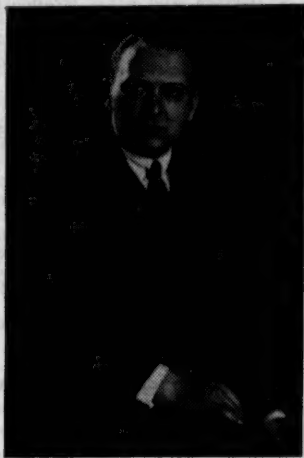
The Earle J. Beach organ erected in the Elliott Street School in Newark, N. J., was dedicated on the evening of April 22. This is the only public school in Newark equipped with a large pipe organ. Funds for the instrument were collected by Charles Grant Schaffer, principal of Elliott School, and his coöperators in memory of the boys of the school who gave their lives in the great war. The speech of presentation of the organ was made by Mr. Schaffer, acceptance by Frederick W. Ball, president of the Board of Education, and dedication by David B. Corson. The musical program was furnished by Rodney Saylor, organist; Florence Robrecht, soprano; Alberta Waterbury, pianist, and a chorus of 125 voices.

Ovation for Reiner at Final Cincinnati "Pop" Concert

Compared with Toscanini and Nikisch

The series of popular concerts of the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner, came to an end on Sunday, April 20, with the rendition of what the Cincinnati Post calls "an extremely brilliant and well played program."

"A sold out house," continues the Post, "is always an incentive to fine work, and this, together with the fact that



Fritz Reiner

each number was given by request, put both orchestra and director on their mettle."

A curious feature of this "request" is the fact that Schubert's "Unfinished Symphony" received more than twice as many votes as any other number, while in Philadelphia the leading symphony was Cesar Franck's. Fritz Reiner, says the Post, "invested this immortal work with all the beauty of phrase and nuance that its best performance demands. The program was opened with a stirring rendition of the Rhenish overture" . . . and terminated with "a stunningly brilliant performance of the Hungarian Rhapsody, No. 1."

The Cincinnati Commercial, reporting the final regular symphony concert of the season, spreads a double column head with the caption: "A Triumph for Reiner," and goes on to say that, "after hearing Mr. Reiner conduct the Tchaikovsky Pathétique and the Beethoven Fifth Symphony, Cincinnati has every cause to congratulate itself on having as the leader of its orchestra one of the most versatile of the younger conductors now in America."

"No unprejudiced person can deny," continues this article, that the way in which the orchestra, in two short seasons, has come back to and even surpassed its pre-war standard of excellence is little short of remarkable." The same writer calls the performance of Beethoven's Fifth, under Reiner, "the most compelling performance since Toscanini directed it," and adds that "it was gigantic in its proportions," and the Tchaikovsky "was given a performance in every way equal to the Beethoven." The concert "resolved itself into a personal triumph for Reiner. . . . There was one idea in evidence, and that was to do honor to Mr. Reiner and the orchestra."

The Enquirer says that the orchestra is now in "magnificent condition, flexible, coordinate, with the strength of steel mesh rather than steel bars, tonally rounded dynamically smooth." Tchaikovsky's symphony was "a smashing success. . . . Friday's thrill out of the work was one of the biggest since we heard Nikisch give it."

The Times is no less enthusiastic and says that the concert, from first to last "was just one moment of satisfaction after another." This is followed by two columns of detailed description of which space forbids the reproduction, and ends with the following: "No wonder that one of Cincinnati's famous critics remarked to the writer on leaving: 'That was a wonderful performance.'"

Alsen to Have Concert Tour in America

Elsa Alsen is very proud of her knowledge of the English language. She desires to talk as correctly and without accent as much as possible, and has succeeded so well that people are surprised at her excellent diction. She is preparing a number of American songs for her forthcoming concert tour in the States next fall.

Mme. Alsen's first appearances in America were in Wagnerian operas, but next season she will prove that she is equally successful in the Italian repertory. Mme. Alsen will open her concert season on October 24 and give her New York recital early in November. Her tour will be directed by Concert Management Annie Friedberg.

Gray-Lhevinne Music Week Activities

Mme. Gray-Lhevinne, the violinist, played to some large and very enthusiastic audiences in Pennsylvania during Music Week. At Corry, Dorothy Waller, supervisor of music, had Mme. Gray-Lhevinne open Music Week with two concerts to overflowing audiences, which were delighted with both of the attractive programs she presented.

Then the Bartet Conservatory of Music presented the fourth Gray-Lhevinne concert at Ellwood City. At Oil City this well known violinist delighted three entirely different audiences with her recitals. At the third Oil City recital Mme. Gray-Lhevinne had the local symphony orchestra accompany one of her solos.

At the close of her last recital many people crowded upon the platform asking for autographs. She also gave a fine rendition of the Fantasia Appassionata of Viextemps in a manner which thrilled them. The violinist had an audience of over 1,200 at Latrobe for a matinee the same day as her latest Pittsburgh concert, this being her seventh concert in that city this season. Her popularity continues to grow.

NEW HAVEN PUTS OVER FIRST MUSIC WEEK SUCCESSFULLY

Parker Choir and Yale Glee Club Assist Symphony Orchestra—Junior Concert Proves Interesting—

Other Events

New Haven, Conn., May 11.—New Haven put over its first Music Week with wonderful success before capacity audiences, which listened to an array of local talent equal to that of any city of similar size or larger. The hearty co-operation given by the individual artists, as well as various organizations, was remarkable.

SYMPHONY ORCHESTRA CONCERT.

The outstanding feature was the opening concert in Woolsey Hall on the afternoon of May 4, given by the New Haven Symphony Orchestra, Dean David Stanley Smith, conductor, assisted by the Horatio Parker Choir and Yale Glee Club, which sang the Ode 1919 A. D. poem by Brian Hooker, music by Horatio Parker, written in memory of the 200 Yale men who gave their lives for their country. May Bradley Kelsey was the soloist. Woolsey Hall was packed to overflowing, over 3,000 being present.

JUNIOR PROGRAM.

The second big feature was the program by Juniors given on Saturday morning in Dorscht Hall before a capacity house. The program opened by the Kindergarten Orchestra of Strong School, comprising twelve or more children between the years of three and six, whose rhythmic sense was highly developed under the leadership of William Boyce, five years of age. There were solos for the violin, harp, piano and voice, together with orchestral numbers by the Prince Street School and Neighborhood Music School orchestras, also two choral numbers by the St. Ambrose Junior Music Club Chorus. The development of music through the different grades was exemplified in a remarkable manner and the Juniors acquitted themselves surprisingly well and displayed much talent among them.

OTHER EVENTS.

In all there were forty-nine concerts and recitals given in halls, theaters, churches, schools, besides those given daily in the large department stores, industrial plants and before various clubs and for many institutions. A concert every night was given by a different band. The last gathering was a Community Sing held Saturday evening in Woolsey Hall, by a record-breaking crowd, under the leadership of Marshall Bartholomew. Professor William Lyon Phelps gave a short address and Beatrice Marsh and Charles Kullman were the vocalists, with Prof. Harry B. Jepson at the organ. Prof. Phelps presented the prizes won by six children who wrote essays on music and who were from the

high and grammar schools. William Edwin Brown, general chairman of Music Week Committee; Marion Wickes Fowler, chairman of Program Committee, and Blanche L. Wright, of the Community Service, under whose auspices Music Week was held, are heartily thanked by all who have had the privilege of hearing such splendid and varied concerts. G. S. B.

Additional Soloists for New York Symphony

Recent additions to the list of soloists engaged to appear with the New York Symphony Orchestra next season in New York are: Dusolina Giannini, soprano; Wanda Landowska, harpsichordist; Fraser Gange, baritone; Mischa Mischakoff, violinist, and Frederick Schorr, Metropolitan Opera baritone.

Walter Damrosch has outlined, among other features, to present a Wagner program and Beethoven's Ninth Symphony. The plans of the guest conductors, Bruno Walter and Vladimir Golschmann, are forthcoming.

Paul Kochanski and Felix Salmond will play the Bach double concerto for violin and cello with orchestra, and Samuel Dushkin and Lionel Tertis will be heard in the Mozart double concerto for violin and viola with orchestra.

The list of other soloists engaged for appearance includes: Sigrid Onegin, Adela Verne, Renee Chemet, Florence Easton, Sergei Rachmaninoff, Alfred Cortot, Ossip Gabrilowitsch, and Albert Spalding.

Seibert Recital in Town Hall

Henry F. Seibert gave an organ recital in Town Hall, May 1, playing works by Bach, Yon, Mansfield, Tindler, Liadow and Pagella. This is not the first time he has been heard in this hall, for his participation as solo organist during the dedication festivities of this organ was an enjoyable event for all concerned.

Bori Scores Success in Troy

Lucrezia Bori left the Metropolitan Opera Company tour at Rochester to go to Troy to fill her last concert engagement of the season, scoring a great success at the new Troy Music Hall before the elite of the collar city.

Harold Land a Judge

Harold Land, baritone was engaged by the Bryn Mawr Community Association for a recital on the evening of May 20. He was one of the judges at a choral contest at Washington, Conn., May 10.

MCT. UNIVERSAL CONCERT BUREAU, INC.
12 West 44th Street New York City

CAHIER
World's Famous Contralto
BALDWIN PIANO USED
Private Address, Lincolnton 41, Berlin
Care of Concert Direction Wolff & Sachs

GALLI-CURCI
Homer Samuel, Pianist
Manuel Berenguer, Flutist
Victor Records Steinway Piano
Management
Evans & Salter
527 Fifth Ave., New York.

VAN YORX THEO. — TENOR
Studio: 4 West 40th Street New York
Opposite Public Library
Tel. 4792 Penn.
MARION GREEN 36 Central Park South
New York City

TWENTY-FIFTH YEAR
of the
GUILMANT ORGAN SCHOOL
Students May Study Privately with
DR. WILLIAM C. CARL
Write for catalog. 17 East 11th St., New York City

ERNESTINE SCHUMANN-HEINK

STEINWAY PIANO—VICTOR RECORDS

Exclusive Management, S. Hurok, Inc., Aeolian Hall, New York

KATHERINE HOFFMANN, Accompanist
FLORENCE HARDEMAN, Violinist

REVIEWS AND NEW MUSIC

[The following is a list of books and new music received during the week ending May 22. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Sam Fox Pub. Co., Cleveland)

A JAPANESE SUNSET, song, by Jessie L. Deppen. Words by Archie Bell. Published for high, medium and low voice.

MOON DREAM SHORE, song, by Eugene Lockhart. Lyric by Gretchen Dick. Published for high, medium and low voice.

(White-Smith Music Pub. Co., Boston)

THE HINDU COURT JESTER (Novelette), for piano, by Charles Wakefield Cadman.

LYRIC WASHINGTON, seven tone poems for piano, by R. Deane Shure.

(The Heidelberg Press, Philadelphia)

FOURTEEN INTERPRETATIVE STUDIES FOR THE PIANO (opus 27), by Cedric W. Lemont.

(J. & W. Chester, Ltd., London)

FIVE WHIMSICAL SERENADES, a suite for piano, by Timothy Mather Spelman.

(Oliver Ditson Co., Boston)

POWDER AND CRINOLINE, for piano, by Evelyn Lane.

CADETS' MARCH, for piano, by Evelyn Lane.

HUNTING SONG, for piano, by Evelyn Lane.

BY THE BROOK, for piano, by Evelyn Lane.

WOODLAND SHADOWS, valse rubato, for piano, by Bert R. Anthony.

ON PARADE, march, for piano, by Bert R. Anthony.

MEE LOO, Chinese dance, for piano, by Bert R. Anthony.

THE SPRING PICNIC, for piano, by Mathilde Bilbro.

SWALLOWS, for piano, by Mathilde Bilbro.

SUMMER DREAMS, reverie, for piano, by Bert R. Anthony.

RETURN OF SPRING, waltz, for piano, by Bert R. Anthony.

EIGHT FIRST GRADE PIECES, (op. 5), for piano, by Edna Pietsch.

AN APRIL DAY, for piano, by Homer N. Bartlett.

DEEP RIVER, American negro melody, by William Arms Fisher. String quartet for two violins, viola and cello, arranged by Karl Rissland.

CARRY ME BACK TO OLD VIRGINNY (James A. Bland). String quartet arranged by Karl Rissland.

KIDDIES' SLEEP MARCH, by Donald Heins. For violin and piano; viola and piano, and cello and piano, published separately.

BEAU SOIR (Evening Fair), by Claude Debussy. Transcribed by Karl Rissland for violin and piano.

(Clayton F. Summy Co., Chicago)

IN NATURE'S BYWAYS, an operetta of Springtime in two acts, by Florence Lovejoy. Libretto by Alice D. McCurry.

SPRING AND SUMMER HOLIDAYS, easy pieces for the piano, by Florence P. Rea.

HE MET HER IN THE MEADOW, reading with music, by Lalla Ryckoff.

IS MARRIAGE A FAILURE? Reading, musically illustrated, by Frieda Peycke.

TAG, for piano, by Bernice Fairchild.

AMERICAN RHAPSODY, part song for chorus of mixed voices, by William Lester.

THE FOUNTAIN, trio for women's voices, by F. Leslie Calver. Words by James Russell Lowell.

SLUMBER SONG, for organ, by Lester Groom.

Miscellaneous Music

(Enoch & Sons, London)

Songs from Many Lands (30 Folk-songs)

Edited by Alfred S. Swan

Some of us are beginning to shy and throw up an arm every time the word folk-song crops up, it has been so much used and so much abused in the last decade. But this new volume from Enoch and Sons—Songs From Many Lands—is something else. The editor, Alfred S. Swan, says in his note at the beginning: "The present album is the pith and kernel of a collection of folk songs from all over the world, edited by Marshall Bartholomew and myself in New York, 1920, in connection with the American

Y.M.C.A., who were at that time preparing a collection of books and literature for Russia. The idea of the collection was, on the one hand, to provide novel settings to some of the familiar folk songs of various nations, and, on the other hand, to bring to light a number of exquisite melodies hitherto generally unknown. The collection as it stands makes no claim whatever beyond the giving of some artistic joy both to amateurs and professional singers, and must be approached from the point of view of music, pure and simple."

Mr. Swan has succeeded in his purpose. There are a number of "exquisite melodies hitherto generally unknown" and the whole collection is pure delight. The book begins with seven folk songs of Brittany, most of which are quite unknown and extremely beautiful. The very first, My Fair Annette, is an exquisite thing. There is another one, When Sunday Morning Broke So Fair, the simplest tune in the world, and yet a pure delight. Lawrence A. Collingwood has arranged all these songs of Brittany with a taste that is extremely fine. An interesting thing is The Little Woodland Bird, a tune which seems to show that there must have been a more intimate relation at one time between Brittany and Russia, for hearing it without a label one would surely take it for a Russian folk song.

Next come three English and three Scotch songs, all arranged by Mr. Swan, who is also a musician of splendid taste. The Spanish Lady's Love and Cro Chailain are two especially fine ones from this section. Then there are seven songs from different parts of Russia, arranged by Rachmaninoff, Prokofieff and Liadow. A Sowing Song, by the latter, is a gem. Another one of purest ray serene is Shepherdess I Love, a Catalonian song, beautifully arranged by Francesco Alio.

The American section is (though one hates to say it) the least interesting in the book. There is rather an ordinary spiritual, I'll Hear de Trumpet Blow, and Nobody Knows de Trouble I See, which is sung to a tune that none of us know to those words. The arrangement of these spirituals by Harvey Worthington Loomis are also not particularly fortunate. Massa's In the Cold, Cold Ground, and Dixie, are also included as folk songs. Now the first one was written by Stephen C. Foster, and the second, by Dan Emmett, is a nigger minstrel song, but one will not quarrel with the editors if they want to include them as folk songs. However, the composers' names deserve to be mentioned, at least. Marshall Bartholomew gets the only credit as arranger. Mr. Bartholomew has arranged the Foster song in very bad taste. The harmonies of this simple tune are as established as its melody, but the learned gentleman has thought to alter and "improve" them. He couldn't do so much to Dixie.

The collection, on the whole, except for this American section, is a mine of good things. It would be astonishing if some bright singers do not adopt a number of the songs for public work next winter to their own advantage and to the delight of audiences.

(Chappell & Co., Ltd., London; Chappell Harms, American Agents)

Sea Rapture (Song)

By Eric Coates

This is, as one might say, a bigger and better ballad, written by a musician. An attractive number with good climax for the singer.

(Arthur P. Schmidt, Boston)

April Fool (Song). The Dragon Fly (Piano)

By G. A. Grant-Schaefer

Two little teaching pieces, graceful and charming. Both are quite difficult, though small, yet so simple in thought and texture that the mechanical difficulties ought to be easily overcome.

(Ascherberg, Hopwood & Crew, Ltd., London; Chappell Harms, American Agents)

One Fine Summer Morning (Song)

By Brenda Gayne

"This beautiful love ballad is a real inspiration," says a headline on the cover—so what's the use of disputing that assertion? It is a straightforward little song in three-quarter time, with agreeable words and the kind of ending that makes any tenor's heart glad.

(J. & W. Chester, London)

Ten Alpine Pastorals

Old Swiss Melodies with French Text, Arranged for Voice and Piano by Alfred Henry

This title is quite sufficient to indicate of what this publication consists. The ten songs are bound in two slim volumes, about forty pages altogether. The accompaniments are tastefully made, and the entire collection quaint

and interesting, especially for those with a passion for folk music.

(G. Schirmer, New York)

Fountains (Four Waltzes for Piano)

By William Clifford Heilman

These are waltzes in a rather restricted sense. They are, it is true, in waltz rhythm of a vague sort, but they are decidedly rhapsodic in character and far finer than what one generally expects under the waltz heading. They are, indeed, so fine that one wonders that the composer of them is not better known than he is. So far as this reviewer is able to discover, he is an instructor in the musical department of Harvard who writes occasionally and has a few things published. A trio of his was published last year by the Society for the Publication of American Music. That trio may have been played somewhere publicly, but if so this reviewer, at least, did not have the privilege of hearing it.

The waltzes have a lovely delicate flavor, somewhat of the modern French character, though by no means a copy of that idiom or of any particular idiom upon which one can put his finger with any certainty. But, in spite of the name of the composer—Heilman—they are not German, especially not modern German. They are purely musical inspirations by a writer who loves beauty. There is nothing cerebral or affected about any of them, and no added discords or modernisms. They are not technically difficult but would be difficult to do justice to, for the player would have to have the same spirit of delicate beauty that inspired the composer—a rare thing.

A very notable contribution to American music!

(Carl Fischer, New York)

Field Tactics for Military Band

A Manual of Maneuvers, Evolutions and Practices, Illustrated with Diagrams, Music and Photographic Reproductions.

By Charles N. Fielder, Formerly First Musician, United States Navy. (Approved by the Office of Naval Operations, Washington, D. C.)

An informative book of fifty pages which it will be useful for every bandmaster to read. It gives hints as to musical phrasing, and warning against abuses, that are as important as they are valuable. The remarks about the proper and improper rendering of the Star Spangled Banner are alone worth the price of the book.

Plainte de Pierrot (Violin and Piano)

By Beryl Rubinstein

This is an unusually brilliant and passionate work, with a strong and difficult violin part and most excellent support by the piano accompaniment which is constructed almost after the independent nature customary in the piano parts of sonatas. The ideas are definite, vivid and colorful, and the plaintiveness is characterized by strange minor and diminished harmonies and secondary sevenths very skilfully used. It is almost Oriental in general character, in spite of its vigor, and is delightfully spontaneous and rhapsodic. It is dedicated to Raoul Vidas.

(Oliver Ditson Co., Boston)

The Mirage and Stella Viatoris

Two Songs, with Violin and Cello, by Mrs. H. H. A. Beach

Both of these songs belong in the class of chamber music. The voice, piano and strings blend together admirably, and though a footnote states that they may be sung with piano alone, or with piano and violin, the three accompanying instruments seem called for, and it would be a pity to omit any one of them. The style is flowing, dignified, impressive, and singers who are in search of serious music will welcome these songs with delight.

M. J.

Raymond Burrows in Recital

At the Art Center on East 56th Street, New York City, on May 24, Raymond Burrows, a young pianist, gave an interesting recital before an appreciative audience.

Mr. Burrows has been heard in recitals in smaller halls during the past two years and also has given lecture-recitals and appearances before a number of clubs. A pupil of Paula Pardee, the well known pianist, and also of Ethel Leginska and Effa Ellis Perfield, the young man rendered his program in a manner that would befit a serious student and talented pianist. He has admirable technic, a good tone and his interpretations are musically.

His program included numbers by Beethoven, Bach, Weber, the Maiden's Wish, Chopin-Liszt, three Chopin numbers, and the Grieg concerto for piano and orchestra in A minor, the second part being played by Miss Pardee. The young pianist was recalled several times during the program to respond to the warm applause of his listeners.

THALIA SABANIEVA

ST. DENIS TED SHAWN

and the Denishawn Dancers

RAFAELO DIAZ

Soprano with Metropolitan Opera Company

Management: Annie Friedberg
Metropolitan Opera House Building
1425 Broadway, New York

Season 1923-1924
Now Booking

Exclusive Management:
DANIEL MAYER
Aeolian Hall New York

Tenor Metropolitan Opera Co.

SYRACUSE MUSIC FESTIVAL DRAWS LARGE CROWD TO STATE COLISEUM

Metropolitan Orchestra Receives Ovation—Giannini, Roma, Gigli and Thomas Enjoyed—Festival and High School Chorus Praised

Syracuse, N. Y., May 19.—The annual Central New York Music Festival on May 5 and 6 made a brilliant and delightful closing for one of the best concert seasons Syracuse has ever known. The Festival was held in the new State Coliseum, an immense building located over two miles from the center of the city. With the great seating capacity, over 7,000, it was possible to make the prices low in the hope of attracting large audiences.

The Coliseum is excellently heated and lighted, and has very good acoustic properties. The greatest draw-back to holding musical events here proved to be the distance from the city, and the expense and inconvenience of changing from the local trolley lines to an interurban line. In spite of this, the recitals were fairly well supported and new attendance records for the Festival were established. A total of about 14,000 heard the three concerts.

The Metropolitan Orchestra of seventy-four musicians, with Giuseppe Bamboschek, director; The Festival Chorus and High School Chorus; Beniamino Gigli, famous tenor of the Metropolitan; Dusolina Giannini, dramatic soprano, Lisa Roma, lyric soprano, and John Charles Thomas, baritone, all shared in making the Festival one of the most delightful ever heard here.

GIANNINI AND THOMAS ENJOYED

Miss Giannini and Mr. Thomas were soloists for the opening concert Thursday evening. The program was opened by the Metropolitan Orchestra with Schubert's overture from Rosamunde. The orchestra was heard to good advantage in the immense auditorium and in response to the continuous applause gave an encore Massenet's dainty Madrilene. Miss Giannini made her first appearance in the trying Ritorna Vincitor aria from Aida, and handled the difficult number with ease. She later sang a group of Italian folk songs and collection of Spanish Lieder, with piano accompaniment by Frank Sheridan, and concluded her part of the program with the dramatic aria Pleurez mes Yeux from Massenet's Le Cid. Miss Giannini's voice seemed fully capable of mastering the great spaces of the Coliseum, and it was apparent that the superlative praise that has been bestowed upon this talented young artist, since her debut last year at Carnegie Hall, is well deserved. She won her audience from the start and was recalled again and again to sing with orchestra and piano. It is to be hoped that she will be heard here often in the future.

Professor Howard Lyman, choir director of the First Baptist Church and associate musical director at Chautauqua Institution, was the leader of the chorus for the fourth time. Without question, the work done by the Festival Chorus was as fine as anything of the sort ever given by amateur singers in this city. Professor Lyman led with much vigor and the chorus showed a clean, firm attack, excellent shading and much better enunciation than has often been noted. It is a distinct loss to the Festival that Professor Lyman has decided that his other duties will make it impossible for him to conduct the chorus hereafter. The latter gave a brilliant display of ensemble work in the singing of the Land of Hope and Glory by Elgar, and the Irish Tune by Grainger, sung a capella and with the accompaniment of the Metropolitan Orchestra. The chorus was also successful in the presentation of Goin' Home, from Dvorak's New World Symphony, and Horatio Parker's Harold Harfager.

John Charles Thomas sang the aria, Eri Tu from Verdi's Masked Ball, and the orchestra brought the program to a brilliant close with Brahms' Hungarian Dances.

THOMAS AND ROMA HEARD

John Charles Thomas and Lisa Roma, lyric soprano, soloists for the Thursday afternoon concert, divided honors with the Syracuse High School Festival Chorus. Much credit is due Professor Herbert Fisher, director of the High School Chorus, for the exceptionally good work done by the young singers as the time available in which to train choruses from the high schools and several junior high school departments, scattered over the city, was limited. The most successful presentation of the chorus was Grieg's Olaf Trygvason, sung with orchestral accompaniment. The Postillion, by Molloy; the Maiden's Song, by Meyer-Helmond, and Twilight Serenade, by Gardner, were also given by the chorus.

Thomas was in splendid voice and was easily the outstanding figure at the matinee. His most successful numbers were the prologue from Pagliacci, and the Toreador's Song from Carmen. He was ably accompanied by William Januschek at the piano, and was recalled again and again for encores. Lisa Roma sang the aria Vissi d'Arte from Tosca delightfully, and the Metropolitan Orchestra gave several successful selections.

GIGLI AND ROMA APPEAR

Beniamino Gigli was the main attraction at the closing concert on Thursday evening. A great audience was gathered for the performance and Gigli took his audience by storm. Syracuse has heard most of the popular tenors of the Metropolitan within the last few years and it may truthfully be said that no one of them has made a more profound impression, both by the beauty and volume of his voice and interpretative art, than Gigli. His first number was the aria, Cielo e Mar from La Gioconda, and he responded with an encore from Pagliacci. His next number was from La Boheme, Che Gelida Manina, which was enthusiastically received. It seemed as if his audience was determined that he should not stop singing as he was recalled again and again. He responded most generously with a variety of selections, including an aria from Martha, a familiar Italian folk song and a selection from Rigoletto. He won the heart of Syracuse and his continued success in the Metropolitan will be watched with interest by the many friends he made in his audience.

Miss Roma, who has a voice of charming sweetness, sang with fine effect the aria, Il est Doux, il est Bon, from Herodiade.

The Festival Chorus again scored a triumph, their most successful rendition being the Cherubim Song from the Russian Church collection by Tchaikowsky, sung a capella. They also offered Awake, Awake! from Die Meistersinger;

the march and chorus from Act IV of Carmen, and, also well done, the March of the Goths, by Kriegeskonten.

Scheherazade, by Rimsky-Korsakoff, was played with splendid finish by the Metropolitan Orchestra, under the leadership of Director Bamboschek, and was enthusiastically received. The concert ended with the performance of the Rienzi Overture by Wagner, and at the close M. Bamboschek was given a veritable ovation by the audience. S. B. E.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

IS HE A TENOR?

"Will you be so kind as to answer these questions? (1) I am a tenor ranging from B flat an octave below middle C to C seven tones above. Am I a contra tenor? (2) Do you know of any method I could use or obtain to make me a sight reader? (3) How is the echo produced? (4) Is this shade of tone possible to the tenor voice? (5) What method is good to obtain this shade of voice? Will you be so kind as to send answers to me by mail." To answer your last request first, letters of inquiry are not answered by mail. (1) Your voice has the usual tenor range. (2) In order to learn sight reading of music, it would be necessary to take lessons from a teacher. (3) A teacher would explain how to produce an echo which is a "subdued repetition of a strain or phrase," and of course could be produced by any voice.

AMERICAN COMPOSER.

"Recently I received a letter from a friend in London, who writes that Sir Henry Wood has on one of his programs a composition by someone named Spelman, who is said to be an American. Can you give me any details about him, for I am sorry to say I have never heard of him before. I am greatly interested in all American composers and it is one of the subjects that our club has studied quite thoroughly, but I do not find his name on our list. Some time ago the Musical Courier published a list of women composers, but I do not remember seeing one of the men. You see I read the Musical Courier each week and so keep in touch with all the music news of the world, but cannot remember ever having met the name of the above composer. Thank you for any information."

Timothy Mather Spelman was born in Brooklyn, N. Y., in 1891. He was a pupil of Harry Rowe Shelley in New York and studied later at Harvard University with W. R. Spalding and E. B. Hall. He won the Naumberg scholarship and studied for two years at the Munich Conservatory of Music. It was probably his Florentine Sketches, a suite for orchestra, that was played in London. He married Leolyn Louise Everett, a poetess, and they live in Florence, Italy.

Hageman Artist-Pupil Engaged for Chicago Opera

Gladys Swarthout, the young American mezzo-soprano, whom the Chicago Civic Opera Company has just signed up for the season 1924-25, is an artist-pupil of the eminent coach and musician, Richard Hageman. She first came to Mr. Hageman's attention when she won his scholarship during his summer visit at the Chicago Musical College, as a member of the master class.

Renée Thornton, in private life Mrs. Richard Hageman, has been engaged as soloist at the "Main Line Music Festival" for the benefit of the Bryn Mawr Hospital Endowment Fund, which will be held on June 7, at the Bryn Mawr Polo Fields, in Philadelphia. This is Miss Thornton's first appearance in Philadelphia. Other artist-pupils of Mr. Hageman's, through his interest, have recently been heard at his studios by prominent impresarios, and have been assured of engagements for next season.

Mr. Hageman's New York studios will close on June 21, when he will leave for Chicago to teach at the Chicago Musical College from June 30 to August 2, as a member of the Summer Master Class. His New York studios, at 257 West 86th Street, will reopen on or about October 1 and many artist-pupils are already enrolled for the early fall season.

Reiner to Conduct British Work at Prague

London, May 27. (By cable)—Fritz Reiner, conductor of the Cincinnati Symphony Orchestra and one of the conductors at the Prague festival of the International Society for Contemporary Music, to be held next week, has been selected by the Contemporary Music Center of the British Music Society (the British section of the I. S. C. M.) to direct the performance of Arnold Bax's symphony in E flat, the only British work on the three programs. (Signed) C. S.

Heifetz Off for Paris

Jascha Heifetz sailed May 17 on the Majestic for Paris, where he will play the Beethoven concerto at the Beethoven Festival now being held in the Theatre des Champs Elysee, under the direction of Walter Damrosch. Mr. Heifetz will not remain in Europe, however, but will return to the United States early in July to remain in this country this summer, preparing his programs for his next tour which begins in the fall.

Alchin Pupil Gets Pomona Position

Pauline Alderman, of Portland and New York City, an Alchin representative, has been engaged for the music department of Pomona College, Claremont, Cal. Miss Alchin claims that no well prepared teacher-pupil of hers has ever failed to secure a good position.

Mme. Sturkow-Ryder in New York

Mme. Sturkow-Ryder, following a week in Atlantic City, spent a day in New York last week on her way to Toronto to see her sister, Elsie Esmond, open in a new play.

STEINWAY

*The Instrument
of the Immortals*

LISZT, greatest of all pianists, preferred the Steinway. Wagner, Berlioz, Rubinstein and a host of master-musicians esteemed it more highly than any other instrument. It is these traditions that have inspired Steinway achievement and raised this piano to its artistic pre-eminence which is today recognized throughout the world.



STEINWAY & SONS

STEINWAY HALL

107-109 East 14th Street
New York City

*Represented by the Foremost
Dealers Everywhere*

ACROSS THE COUNTRY

Asheville, N. C., May 12.—Asheville has joined the ranks of the educationally progressive cities of the country by creating a department of music in the city school system. George E. Hurt will head the new department. Mr. Hurt is a product of the best academic and musical training of England and the continent. He has already demonstrated here his ability to develop among his pupils a real enthusiasm for study, and his work as director of music in the Asheville School for Boys has added much to the prestige of this city as a music center.

Music Week was observed by practically all organizations in this city. The celebration began on Sunday, when in every church of the city and suburbs there was a sermon on music. Almost without exception the entire program of every civic and social organization meeting during the week was devoted to music. Free concerts were given each evening in the various halls, hospitals and other institutions. These terminated in a Grand Community Concert on Friday evening in the City Auditorium.

At the final meeting for the season of the Saturday Music Club, Mrs. Frank S. Smith was elected president for the coming year, and Lily Jackson was chosen secretary. Mrs. Cameron McRae represented the club at the annual meeting of the North Carolina Federation of Music Clubs held in Wilmington.

Mrs. O. C. Hamilton is attending the Spring meeting of the Executive Board of the National Federation of Music Clubs (of which she is a member) in session in Kansas City.

Ernest Schelling came from New York to play the wedding march for the Vanderbilt-Cecil nuptials in the All Souls Church at Biltmore.

Negotiations are now under way whereby Asheville is to have an opera week this summer with the San Carlo Grand Opera Company to lead the city on its first excursion into the realms of lyric drama. The Asheville Music Festival Association will sponsor the event, which will be a long step forward in the musical development not only of Asheville, but the entire State.

Athens, Ga., May 20.—The Lucy Cobb Glee Club, under the direction of Louise Rostand, gave in India by Paul Bliss so creditably that it had to be repeated.

James Anderson, teacher of the preparatory and intermediate students of piano, presented his class in recital recently in the parlors of Lucy Cobb Institute. A creditable program was given and the following pupils took part: Bessie Moll Poats, Martha Jim Arnold, Eleanor Williams, Nellie Rucker, Elizabeth Birdsong, Charles Webb, Peggy Holcombe and Lillian Forbes.

The Negro Choir of the Hill Street Baptist Church, said to be the best negro choir in the State, gave an evening of spirituals at the request of the white people recently.

Harriet May Crenshaw, head of the piano department of Lucy Cobb Institute, presented her pupils in a two-piano recital in Seney-Stovall Chapel, May 13. They were assisted by the voice pupils of Louise Rostand. The program was presented in an interesting and pleasing manner for students so young. The audience was most appreciative. Those who appeared were Dorothy Clark, Emma Gray, Betty Johnson, Utha Shields, Frances Crane, Betty Morton, Victoria Betts, Flora Betts, Anne Lewis, Dorothy Collins, Marion Sewell, and Dorothy Moran. Marion Sewell was especially pleasing in the Leschetizky arrangement of the Sextet from Lucia.

Atlantic City, N. J., May 6.—This evening the annual election of five officers was held by the Senior Crescendo Club. Each year the club elects half its administration and the plan has proven very satisfactory. Those elected were: first vice-president, Mrs. Robert Steedle; corresponding secretary, Zora Gettell; financial secretary, Lila Wallace; trustees, Cordelia Arnold and Mrs. Alfred Westney.

May 15, the Atlantic City Ladies' Chorus of sixty voices, under the direction of Mattie Belle Bingley, gave a concert in the chapel of the First Presbyterian Church, assisted by

Helen MacAvoy, contralto, and Edith Meyers, violinist, who is creating a sensation in local musical circles with her talent and artistic finish. Catherine Meyers accompanied at the piano.

May 16, Mary G. Lawrence presented piano pupils and members of the Saturday Morning Junior Crescendo Club, assisted by Rose Steelman Haining, reader, in a musicale at Community Church Auditorium. The program consisted of Clementi-Drdla, Nevin, Schubert, Tschaiakowsky and Liszt numbers, each of which was enthusiastically received.

May 15, eager music lovers gathered at St. Leonard's-by-the-Sea for the musicale given under the direction of Susan L. B. Ireland. Those taking part were Kathryn Vandervoort, Barbara Silvers, Miss Watson, Louise Hanson and Sibyl Eaton. Ned Silver's rendition of Solfegette by Buck was well received.

May 16, at the final meeting of the Arts and Crafts Department of the Research Club, Nora Ritter, soprano, delightfully sang Morning On the Old Bayou and Dreaming by Strickland; Song of the Robin, by Anna Case, and several selections by Nevin. Mrs. Robert Warke, pianist, played, with excellent finish, numbers from Rachmaninoff, Herbert and Moszkowski.

May 18, at the organ recital given in the high school auditorium, Arthur Scott Brooks was assisted by Theresa Fairbairn, soprano, who sang with a mastery of song interpretation that at once won her hearers. Mme. Fairbairn is a pupil of Clara Novello-Davies.

Baltimore, Md. (See letter on another page.)

Bangor, Me., May 14.—At the annual meeting of the Bangor Symphony Orchestra last week reports showed a prosperous year with \$4,872.34 in the endowment fund. The following board of officers was elected: president and conductor, A. W. Sprague; vice-president, H. M. Pullen; secretary and treasurer, Benjamin T. Shaw; directors, H. F. Drummond, J. D. Maxwell, H. M. Pullen, R. J. Sawyer, William Mac. Sawyer, Benjamin T. Shaw and A. W. Sprague; trustees of endowment fund, F. W. Adams, W. E. Brown and F. E. Maxfield.

Beaver, Pa., May 20.—In connection with the celebration of National Music Week which is being generally observed in schools and colleges, the department of music of Beaver College, under the direction of M. Ellery Read, arranged a program in the College Chapel on the evening of May 6. The music selected was of high order and the performers were chosen from among the best students of the department. Those taking part were Irene Dunn, Irene Snead, Jean Kennedy, Anna Mae Peacock, Eleanor Schachern, Margaret Dawson, James Reid and Louis Reese. Isabel Zehner and Esther Schachern were the accompanists.

Boston, Mass. (See letter on another page.)

Bridgeport, Conn., May 5.—The Wednesday Afternoon Club gave its closing program on April 9. Certainly two finer artists could not have been selected than Jean Gerardy, cellist, and Curtis Grove, tenor. Mr. Gerardy's program included works of Bachneri, Saint-Saëns, Boellman, Popper, Schumann, and Davidoff. George McManus was the accompanist. Mr. Grove's program was well chosen and he also proved an artist of the first order. Both were enthusiastically received.

On April 13 the Bridgeport Symphony, conducted by August Berger, gave its annual Spring concert at the high school. The Symphony Society was organized two years ago and is composed of local musicians. At present there are forty members. All the expenses of the society are paid by Alfred Fox. He not only provides the hall wherein they practice but has provided most of the instruments and all of the music. The orchestra is arousing much enthusiasm among Bridgeport music lovers. Much of the credit is due August Berger. Mr. Berger is an excellent musician and an untiring worker. He has spared no effort to make this orchestra the fine organization it is today. The last concert was the best program yet given and would have been a credit to an older society. The first number, and one of the best rendered, was the Unfinished Symphony by Schubert. This was followed by Gillet's Precieuse played by violins and cellos. The feature of the evening was the Grieg concerto. The soloist was Harold

Dart, a young pianist of sixteen, who showed great promise. He is a pupil of John Adam Hugo, composer-pianist. Emma Berger-Rieger, contralto of New York, was the other soloist and was well received by the large audience. She was accompanied by Wilma Fekete. The program finished with Menuet Antice by Karganoff and The Magic Flute Overture by Mozart. The strings were excellent throughout the entire program. The violinists are pupils of Mr. Berger, who is an accomplished violinist and teacher. The orchestra is now preparing for its fall concert.

Jennie Margaret Hawley, assisted by Katherine Russell, soprano, presented her piano pupils in annual Spring recital at the Stratfield on April 12. The program was varied and well chosen. The pupils played from memory, with accuracy and finish. Miss Hawley is to be complimented upon their splendid showing. Miss Russell showed her versatility in such numbers as Animal Crackers by Hageman, Good Morning, Brother Sunshine by Lehmann and Curran's The Two Magicians. She gave a dramatic interpretation of Leoni's Tally-Ho and had to respond with several encores. Miss Russell is very popular in musical circles here. She was a soloist in both of the concerts given by the Oratorio Society this season.

Under the auspices of the Episcopal Men's Club the combined choirs of St. John's and Christ Church gave a program at the latter church on April 9. The soloist was Harry T. Burleigh, composer and baritone soloist at St. George's Episcopal Church in New York City. His numbers consisted of Negro Spirituals and several of his own compositions. There was a large and appreciative audience. This makes the third program of Negro Spirituals given in this city within a month. Edna Thomas gave her costume recital and Leila Joel Hulse a lecture recital.

The Musical Research Club, a new organization of young musicians recently formed, met at the home of Nellie Pettigrew on April 15, to continue their studies in musical understanding recently adopted by the National Federation of Music Clubs. The Melodic Element in Music was the subject discussed, which was illustrated by the club accompanist, Ethel Whitney. Preceding the lesson the leader, Leslie Fairchild, gave an interesting talk on Contempt for Melody. Several vocal solos were rendered by Marian Watrous, contralto, and Donald Ruland, tenor.

On April 21, the Musical Research Club met at the home of Leila Joel Hulse of Fairfield. The members had the privilege of hearing the Baroness Katherine von Klenner speak on Musical Development in America. She was made an honorary member of the club. Following the talk, a delightful program was given by the members. Adelaide Grabber, soprano, sang a group of songs by American composers and had to respond with encores. She is a pupil of Adelaide Gescheidt of New York. Thomas Wall, baritone, was heard in Massenet's Vision Fugitive, Danny Deever by Damsch and Non e Ver by Mattei. Mr. Wall was first brought to the attention of music lovers of this city when he won the State Federation prize for young artists in 1923 and later when he won the Lockwood prize at the Yale School of Music, where he is now studying.

Leslie Fairchild, who has been conducting the study course, has been invited by Mrs. John Downs, president of the State Federation of Musical Clubs, to the annual meeting held in Stamford in May. Mr. Fairchild is a pianist of ability, having been a pupil of Percy Grainger and also Lotta Mills Hough.

The Letz Quartet gave a program at the last meeting of the Contemporary Club recently, at the home of Mrs. Walter Lashar in Fairfield. The program consisted of numbers by Haydn, Dvorak, Britten and Tschaiakowsky. Over one hundred and twenty-five guests were present.

Another study club has been formed in this city. It is called The Music Program and Study Club and is affiliated with the Wednesday Club. On April 21, it met at the home of Susan Hawley Davis, president of the Wednesday Afternoon Club. Vocal solos were rendered by Mrs. Talbot, Robert Butt and Mrs. Shafer. Mrs. Davis sang a group of songs by Brahms and Schubert. A trio consisting of Dorothy Smith, cellist; Justus Francesco, violinist, and Elizabeth Brown, pianist, played several numbers. The pupils of Charles Ferrett, pianist, and Harold Morris,

EFFA ELLIS PERFIELD DIRECTORY OF TEACHERS

By EFFA ELLIS PERFIELD, 121 Madison Ave. (30th Street), New York City

Phone: Madison Sq. 9069

NEW YORK

RAYMOND BURROWS
Teacher of Piano
Studios: 337 West 71st Street, N. Y. City
Phone: Endicott 9826
52 Wright Street, Stapleton, S. I.
Special Summer Scholarships

RUTH CARLMARK
Accompanist and Piano Instruction
Pupil of La Forge-Brunson Studio
436 Sterling Place Brooklyn

MAUDE TUCKER DOOLITTLE
164 22nd St., Jackson Heights, Elmhurst, L. I.
Phone: 2477 Havemeyer
Carnegie Hall, Room 827, Wednesdays, A. M.
Phone: Circle 1536

MILDRED HAIRE
Piano and Class Lessons
Teacher at Englewood Conservatory
Studio: 25 E. 94th St., N. Y. City
Tel.: Mad. Sq. 8189

RUTH JULIAN KENNARD
Piano and Class Lessons
Studio Address: 232 West 72nd Street
New York City
Phone: Endicott 9683

IDIS LAZAR
Concert Pianist and Teacher
20 Morningtide Drive, Apt. 42, New York
Phone: 7770 Cathedral

JENNIE S. LIEBMANN
Piano and Class Lessons
1140 St. John's Place, Brooklyn
Phone: 9981 Decatur

MRS. WILLIAM D. REED
Piano and Class Lessons
24 West 96th St. Riverside 4634

LESLEY GUEST REILAND, Mus. B.
Member of the Piano Faculty, Syracuse University, Syracuse, N. Y., 1911-1918
Studios: 1410 Avenue H., Brooklyn, N. Y.

FRANCES V. ROCHE
Accompanist, Piano and Class Instruction
176 East 95th St., N. Y. Phone: Lenox 5509

ADELE F. SOUTHARD
Piano and Class Lessons
11 West 96th St. Riverside 9773

MARY G. STOVE
Teacher of Piano
Pupil of Mary Burnham Moore, William H. Sherwood, Raif, Moszkowski, Barth and Thiel Burnham
275 Central Park West, N. Y.

MABEL COREY WATT
Examining Normal Teacher
Director of Music, Flatbush School
Four Assistant Teachers
94 Prospect Park W., Brooklyn
Phone: South 3688-J

HARRISON E. WOOD
Piano
5 Robin Place, Yonkers
Phone: 3652 Yonkers

NEW JERSEY

ETHEL Y. THOMPSON
President, Roseville Music Club
Individual and Class Lessons
11 Pittsfield Ave., Cranford

CALIFORNIA

ADELE DAVIS
Piano
Belvedere, Phone: 3-M

MRS. A. B. THOMPSON
Voice and Piano
Certified 22
Petaluma, Cal.

FLORIDA

BERTHA FOSTER
Miami Conservatory of Music, Miami

ILLINOIS

EDNA WHEELER BALLARD
Harp
1856 Loyola Ave., Chicago
Phone: Sheldrake 6476

IOWA

ETTA GABBERT
Teacher of Piano, Pipe Organ, Harmony and Theory
Individual and Class—All Ages
Studio: 1934 Farnam Street, Davenport

MISSOURI

FLORENCE E. HAMMON
Examining Normal Teacher
Nine Assistants
Musical Art Bldg., St. Louis

NORTH CAROLINA

JULIA PRICHARD
Certified
Individual Piano Lessons—Musician's Club
Classes—Demonstrations
Winston-Salem, N. C. Greensboro, N. C.

OKLAHOMA

LEILA G. MUNSELL
Pianist, Teacher and Accompanist
Muskego

TENNESSEE

MATTIE EZELL
Piano and Class Work
185½ 8th Ave. N., Nashville
Phone: Main 3432

WASHINGTON

ALICE REYNOLDS FISCHER
314 E. Birch, Walla Walla

FOREIGN

CANADA

CARA FARMER
Piano and Class Lessons Demonstrations
Certified Normal Teacher
Mothers' Creative Music Course
758 Bathurst, Toronto

CHINA

EMIL DANENBERG
Pianoforte Instruction
Pupil of Teichmüller (Leipzig)
The Albany, Hong Kong

violinist, gave a recital in Stratford, on April 17. Hazel Grosshans, soprano, was soloist.

The pupils of Guido Caselotti recently formed an opera company known as the Caselotti Opera Company. H. R. A. Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio (See letter on another page.)

Creston, Ia., May 12.—The Music Week celebration here included the entire community, all nearby towns participating. Programs were given every afternoon and evening during the week to capacity audiences. The Creston Chamber of Commerce sponsored the celebration.

C. A. H.

Denver, Col., May 21.—The thirty-seventh Chamber Music Party was held at the home of Mr. and Mrs. R. H. Hart on the afternoon of May 11. Quintets of Mozart and Brahms were played.

B. U. C.

Easton, Pa., May 20.—Charles Maddock, who has been organist of the First Presbyterian Church of this city for twenty-five years, has resigned to accept the post of organist and choirmaster of the First Reformed Church of Easton.

A large audience attended the last concert of the season by the Easton Symphony Orchestra in the Orpheum, under the able leadership of E. D. Laros. The attractive program was well prepared and reflected much credit upon the organization and its conductor. The soloists, Edna A. Jones, pianist, in the Grieg concerto, Op. 16, with orchestra; Russell Schooley, baritone, in the Handel Hear Me Ye Winds and Waves, with orchestra, and Thomas Achenbach, violinist, in the Tartini-Respighi Pastorale, with small string orchestra, were indeed delightful and responded with effective encores. Plans are being made for next season's work.

G. B. N.

Green Bay, Wis., May 15.—On May 7, Louise Homer, contralto, closed the artists' concerts of the season. In the series we heard Frieda Hempel in her Jenny Lind program and Arthur Shattuck, pianist. Earlier the Flonzaley Quartet delighted a large audience at the Orpheum Theater.

National Music Week was observed as follows: Sunday, May 4, the Legion Band, under the direction of Alex Enna, gave a concert at the Armory, the soloists being Katherine Townsend, soprano, and Howland Fisk, tenor. On Monday and Tuesday the high school orchestra rendered one of its best programs under the leadership of E. C. Moore, who has accomplished wonders with his youthful band. Among the soloists were Julius Vieaux, violinist, who played the ninth De Beriot concerto, and Elsa Grimmer, pianist, who rendered the Valse, Op. 42, of Chopin. These two young people are the local winners of the State contest and pupils of the Larsen Conservatory of Music. Wednesday, May 7, the music committee of the Women's Club presented a fine recital, those participating being Mrs. L. H. Barkhausen, lyric soprano; Lee Jonte, baritone; Jennie Cohen, reader, and E. C. Moore, flutist.

M. L. N. L.

Greensburg, Pa., May 10.—Music Week was thoroughly enjoyed by thousands. Talks on music with school children, chorus singing at the Rotary, Kiwanis and Quota

Club meetings, private musicales, radio concerts, a huge high school musicale, musical programs in all the grade and parochial schools, musical programs in Seton Hill College, essay contests on musical subjects, many organizations and churches devoting their services and meetings to discussing music, and music stores featuring special bargains in musical instruments, rolls, records and sheet music, were the special features of the city-wide celebration. W. J. W.

Hannibal, Mo., May 2.—The pupils of Vera Rutter gave a Dance Fantasy on the evening of May 2 at the Orpheum Theater, under the auspices of the Woman's Club. An interesting feature of the occasion was the song, Wonderful Time of Spring, composed by Eleanor Davis, words by Mrs. B. O. Ward, which was sung in the first part of the program by Corinne Willmann, with Miss Davis at the piano and a violin obligato furnished by Carolyn Birney.

E. W. O.

Honey Grove, Tex., May 21.—National Music Week was observed here and the entire week's program proved successful beyond all expectations. High class programs were given, beginning with a twilight musicale of organ and voice on Sunday; out of town artists on Monday; senior recital on Tuesday; band concert on Wednesday, home talent on Thursday, and a cornet, violin and reading recital on Friday evening.

L. S. M.

Huron, S. D., May 12.—National Music Week was observed here with general co-operation on the part of civic organizations. Special music programs were given at churches and many lodges and other organizations holding meetings during the week. A public music memory contest was perhaps the outstanding feature of the Music Week observance.

D. A. B.

Jackson, Mich. (See letter on another page.)

Johnstown, Pa., May 21.—On May 7 an excellent concert took place at the Central High School, given by the Treble Clef Club under the direction of Hans Roemer, with Genevieve McKeown as pianist. This club is made up of thirty-two splendid vocalists of this city.

G. A. T.

Kewanee, Ill., May 17.—On May 8 and 9 the chorus choir of the First Methodist Church, under the direction of Cardon V. Burnham, teacher of singing at Lombard College, Galesburg, gave the opera, The Bohemian Girl by Balfe, to crowded houses.

On Easter Sunday The Crucifixion, by Stainer, was given by the chorus choir.

G. V. B.

Lexington, Ky., May 12.—Lena Pope, child pianist of Straight Creek, was brought here recently and gave a concert under the management of the Lexington College of Music, Anna Chandler Goff, director. Her program included works of Scarlatti, Bach, Mozart, MacDowell, Brahms, Sinding, Moszkowski, Lehmann, Chopin, Goossens, Kreisler and others of the various schools. She is considered really remarkable and has been recipient of much praise following this and other appearances. She has been invited to play at the State Federation of Women's Clubs Convention at Crab Orchard Springs on the evening of May 18, at their concert.

B.

Little Rock, Ark., May 22.—On April 25 the Conserva-

tory of Music presented Carson Emerson, violinist, pupil of Oskar Rust, and Winifred Stringfellow, pianist, pupil of Georgia Richardson, in recital at Elks' Auditorium. Mr. Emerson played numbers by Handel, Vivaldi, Auer, Bohm, Bauersachs and Musin. Miss Stringfellow was heard in works of Godard, Beach, Leschetizky, Rachmaninoff and Chopin.

A benefit of the Benedictine Sisters took place at the High School Auditorium, under the direction of Oskar Rust, on the evening of April 30. This concert included vocal, violin and piano selections by the following: Martha Huddleston, Katharine Litzke, Vera Graham, Mildred Fairchild Kelly, Ruth Pearsall, Bertha Farris, Ruby Lamb, Winifred Stringfellow, Natalie Brigham, Mabel Marks, Hazel Toll and Thomas Morrissey.

The Conservatory of Music presented Katherine Litzke, pianist, pupil of Georgia Richardson, and Ruby Lamb, violinist, pupil of Oskar Rust, in recital at the Elks' Auditorium on May 20.

T. A. B.

Madison, Wis., May 23.—Music week took place here from May 4 to 10 and all churches, clubs, schools, organizations and theaters joined enthusiastically in making it a success.

T. I. M.

Marion, Ill., May 16.—National Music Week was celebrated here from May 4-10. On Sunday all local churches were active with special sermons and music. On Monday, Henry H. Loudonback, director of the Christian College Conservatory, Columbia, Mo., gave a historical lecture and piano recital under the auspices of the Progress Series Junior Conservatories, Inc., Cora Bivin, representative. Tuesday, the Marion Choral Society was heard in the Orpheum Theater. William B. Heyne is the director. The soloists were James C. Durha, tenor, and Inez Bringgold, pianist, both of Chicago. Wednesday introduced a home talent concert, under the auspices of local clubs. Thursday the High School Orchestra and Chorus, William B. Heyne, director, were heard in the First Baptist Church. Friday the First Methodist Orchestra, John Balder, leader, was presented in the First Methodist Church. Saturday afternoon, at Orpheum Theater, the Eighth Grade Glee Club, Parlee V. Aikman, leader, and Katherine Colp, pianist, were heard. The local Music Week Committee consisted of Mrs. C. R. Cool, Ethel Holland, William B. Heyne, Paul W. Ballance and J. R. Howard.

E. R. A.

Memphis, Tenn. (See letter on another page.)

Millinocket, Me., May 20.—The Philharmonic Society carried out successfully the following program for National Music Week, each recital being in charge of a club member selected for the purpose. The program began with vespers on Sunday by members of the local choir, followed during the week by a recital by the Junior Music Club, a second by soloists drawn from the men of the community assisted by the Millinocket Band; yet another by the members of the Senior Philharmonic, and a closing concert by Elsa Giorloff, of Boston, lyric soprano. Mae Hinton, president of the Philharmonic, was accompanist. Special music was also furnished in the local picture houses. Large audiences

(Continued on page 66)

NEW YORK COLLEGE OF MUSIC

INCORPORATED 1878

114-116 East 85th Street

48TH YEAR

Carl Hein—Directors—August Fraenke

RUBIN GOLDMARK, Harmony and Composition; HANS LETZ, Violin; WILLIAM EBANN, Cello; and 40 other artist instructors. Diplomas, Teacher's Certificates and Post Graduate Degrees awarded. Individual instruction in all branches of Music.

LEON SAMETINI

For dates address

Personal Representative L. FERRARIS
626 So. Michigan Avenue - - - Chicago

REGINA A. deSALES

VOCAL INSTRUCTION—REPERTORY
5, Boulevard Delessert, Paris

ELINOR WHITEMORE

CONCERT VIOLINIST

Management: R. E. Johnston 161 Broadway, New York

BEULAH ROSINE

Violoncellist Concerts, Recitals
1818 Summerdale Ave., Chicago, Ill.

Viola Klaiss

Organist, Palace Theatre, Philadelphia
Teacher of Organ—Piano—Theory.

Samuel Calvin

BARITONE
440 Knabe Building, New York.

MILDRED DILLING

HARPIST

Mgt. HAENSEL & JONES, Aeolian Hall, N. Y.
Personal Address: 315 West 79th St., N. Y.

baritone



BERTRAND - BROWN
PERSONAL REPRESENTATIVE
AEOLIAN HALL - NEW YORK

BERGEY

Chicago Opera School

Lyon & Healy Bldg., Chicago

KARL RECKZEH

PIANIST

KIMBALL HALL CHICAGO, ILL.

GRANBERRY PIANO SCHOOL

Carnegie Hall, New York

SUMMER Courses in New York
Thruout the Summer
for Pianists
Accompanists and
TEACHERS

Sight, Touch, Hearing System. Send for Booklet.
Mr. Granberry will continue to direct the University of Georgia Summer School of Music, Athens, Ga., June 23rd to August 2nd.



ALBERTO BIMBONI

Teacher of Singing

2025 Broadway, New York

Telephone 6074 Endicott

BEFORE SELECTING YOUR VOCAL TEACHER

READ
"THE SECRETS OF SVENGALI"
By J. H. DUVAL

And You Can't Be Fooled

\$2.00 at all Music Dealers and Booksellers
Publisher—JAMES T. WHITE & CO., 78 Fifth Avenue, New York City

SYLVIA TELL

American Premiere Danseuse

Personal Representative:

MARGUERITE DES CHAMPS

830 Orchestra Bldg. Chicago, Ill.

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Henriot Levy,
Associate Directors.

KIMBALL HALL, CHICAGO, ILL.

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

120 CLAREMONT AVENUE

Frank Damrosch, Director

Lambert MURPHY TENOR

FORMERLY METROPOLITAN OPERA CO
For Concert Engagements Apply to
LOUDON CHARLTON
Carnegie Hall, New York

VICTOR HARRIS THE BEAUFORT

TEACHER OF SINGING IN ALL ITS BRANCHES
(Member of the American Academy of Teachers of Singing)

140 West 57th Street
Tel. 3053 Circle



Over fifty years of musical leadership.

A complete school of music.

Master, Artist and Normal Courses.

Accredited Public School Music Course

in affiliation with the University of

Cincinnati, leading to degrees

and assured positions.

School of Opera and Ballet

—Orchestra and Chorus

FREE SCHOLARSHIPS

Dormitories on beautiful ten acre campus only fifteen minutes from Cincinnati's music and art attractions. Fifty-seventh year opens September 4. Pupils may enter at any time.

Send for catalog

BERTHA BAUR, Director

Burnet C. Tutill, General Mgr.

Highland Avenue & Oak St., Cincinnati, O.

AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC

Six Weeks' Summer Session Opens June 16th

Highest Type of Musical Instruction for Professional or Amateur

Unusual facilities for those preparing to teach.



All Branches of Music Taught by a Faculty of Specialists

KATE S. CHITTENDEN, Dean

J. LAWRENCE ERB, Managing Director

212 West 59th St. (Central Park South), New York City.

Tel. Circle 5329

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Douglas Stanbury, one of the popular soloists of the Capitol Theater, has been engaged by the Chicago Civic Opera Company to appear next season in several important baritone roles. Mr. Stanbury came from Toronto a year ago and was introduced to New York audiences by S. L. Rothafel at the Capitol, where he has been a member of the regular staff of soloists.

Two reels of *The Covered Wagon*, with the Criterion Theater musical accompaniment photographed on the film and synchronized with the action, through the medium of the De Forest Phonofilm, were shown at the Rivoli Theater on Tuesday morning, May 20.

Heywood Brown, the dramatic critic, makes his debut as an actor in *Round the Town*, the revue at the Century Roof.

Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theaters, was invited by the Civic Opera Association of Akron, Ohio, to attend the American premiere last week of the opera *Alglala*, by Francisco B. de Leone. Mr. Riesenfeld returned to New York last Saturday.

THE CAPITOL.

The third of the Gilbert and Sullivan operas was offered last week, *Pinafore*, and it proved the most interesting so far, in that it was very well sung by all of the principals and the chorus. Frank Moulan played his famous role of Dick Deadeye and Sarah Edwards was again Little Buttercup. These two in the cast of *Pinafore* are sure to make the occasion a great success. Herbert Waterous again received a big ovation for his splendid singing; as usual, he was Bill Bobstay. Mlle. Gambarelli played the part of Tom Tucker and gave a dance with Frank Moulan which was exceedingly well executed. She was very cute and attractive; this was one of the best things we have seen her do in some time. Elizabeth Ayres was Josephine and Joseph Wetzell was Ralph. They both contributed much to the success of the performance.

The program opened with the overture, *Merry Wives of Windsor*, with conductor David Mendoza giving a spirited and effective reading of the well known music. Both he and the members of the orchestra were forced to respond many times to the sincere applause.

One of the features of the program was the personal appearance of Strongheart, the famous dog motion picture star. This personal appearance was greatly enjoyed by the capacity audiences all week. He is a magnificent looking animal and his fame in the movies is justly deserved. The feature picture was *The Love Master*, in which Strongheart and his mate, Lady Julie, were the principal attractions. The picture is a very fine one and the photography of the far north, with its mountains of snow, gave a splendid background for the two dogs. This latest photoplay made around Strongheart did not seem to have all of the features which marked his first picture, *The Silent Call*. The story alone was at fault, for it did not give him as many opportunities as he had in his first picture. This is not intended to criticize his latest effort; it is simply to show how important it is to have a really fine story for this remarkable dog. The picture drew large audiences all week. It is one of those films which undoubtedly will be shown throughout the country, and it deserves every success.

THE RIVOLI.

The principal attraction at the Rivoli last week was *Broadway After Dark*, and as its name implies, it was a romance of the Great White Way of New York. A number of scenes from the Actors' Equity Ball held at the Hotel Astor were shown in this picture for the purpose of bringing in many prominent theatrical stars. Other film numbers were a De Forest Phonofilm of Roger Wolfe's *Symphony Jazz Orchestra* playing *Raggedy Ann*; a Lloyd Hamilton comedy, and the Rivoli Pictorial.

The musical program at this theater last week was excellent, opening with a dynamic reading of Liszt's popular thirteenth rhapsody by the orchestra, of which Irvin Talbot and Emanuel Baer are the conductors. The slow passages were played smoothly and with feeling and the concluding measures were brilliant and fiery. Of interest too, was a vocal quartet singing that great favorite by Carrie Jacobs Bond, *A Perfect Day*. The settings for this number were artistic and appropriate. An eccentric dance by Brennan and Sands also was scheduled, but we did not see it at the performance we attended.

THE STRAND.

The musical fare offered to Strand patrons last week included principally Tchaikowsky and jazz. The Russian composer was represented by his *Capriccio Italian*, given a colorful reading by the orchestra. The jazz selections were perpetrated by Waring's Pennsylvanians, and that their offerings met with the approval of the audience on Monday evening was clearly demonstrated by vociferous applause. The personnel of this orchestra is comprised of twelve former students of Pennsylvania State College.

A ballet number called *In a Garden* was very effective, what with its picturesque Colonial costumes and graceful dancing. This number also included a vocal selection by Eldora Stanford, soprano, Drigo's *Notturmo D'Amour*.

The feature picture was *The Woman on the Jury*, in which some rather ridiculous scenes are shown in a jury room. Other numbers on the program were the *Topical Review* and an *Aesop Fable*, *The Flying Carpet*.

THE RIALTO.

Constance Talmadge in *The Goldfish*, adapted from the stage play in which Marjorie Rambeau made such a success two years ago, was the feature picture at the Rialto last week. Always the queen of comedy, Miss Talmadge makes the most of her role of Jenny-Genevieve-Guinevere, taking on and casting off her series of husbands with all the snap and dash for which she is noted. Stellar honors are shared with the goldfish, which is merely a polite way of serving the aforementioned chorus of husbands with a summons to the divorce court. The Rialto magazine and a short sketch of the legend of Echo and Narcissus completed the photographic entertainment of the program.

The overture, played by the Rialto Orchestra with Hugo Riesenfeld and Willy Stahl conducting, was Enesco's *First Roumanian Rhapsody* and it was given a musicianly inter-

pretation. This was followed, as usual, by Riesenfeld's classical jazz. The soloist of the week was Marcel Salasco, baritone, who sang an aria from Diaz' *Benvenuto Cellini* splendidly, evidently pleasing his hearers.

SUNDAY SYMPHONIC SOCIETY.

A capacity audience was on hand for the splendid free concert given on Sunday noon, May 18, by the Sunday Symphonic Society in the George M. Cohan Theater, under the direction of Josiah Zuro. This was the seventh concert in the series, for which Marcel Salzinger, baritone, was secured as soloist. The last concert of the season will be given on June 1. The programs presented by Mr. Zuro have included a wide range of selections from present and past masters, and all of them have been enjoyed by thousands of music lovers.

G. N.

Minna Kaufmann Pupils Heard

It was a large and enthusiastic audience that gathered in Carnegie Chamber Music Hall on May 19 to hear the program arranged and presented under the direction of Minna Kaufmann, the well known New York teacher. With Ruth Emerson furnishing sympathetic accompaniments, and Alberico Guido, cellist, as assistant artist, the young singers, all of whom have received careful training, a fact that was manifested in their production and general artistry, went through the program most successfully. It would take too much space to give a detailed report of each singer's work, but in passing one must say that Margaret MacDonald aroused, perhaps, the greatest interest. Here is a very young artist with a lovely, pure soprano voice, which she used with fine effect. She should have a future. Maude Young in the *Suicidio* aria from *La Gioconda* and Chant du Mirior from *Thais*, received a large share of the evening's honors; her voice is rich and most agreeable in quality and she sings with good style.

The entire program follows: Choral from *The Holy City* (Gaul), Misses Burke, Young, Perkins, Van Hauen, MacDonald, Shrader; aria, *Cavatine des Pagen* from *Die Hugenotten* (Meyerbeer), Margaret MacDonald; duets, *Tutti Fiori* (Puccini) and *Crucifix* (J. B. Faure), Mildred Perkins, Elizabeth Shrader; aria, *Amour qui vien* (Saint-Saens), and songs, *Traume* (Wagner) and *Extase* (Du Parc), Lucy Van Hauen; arias, *Suicidio* from *La Gioconda* (Ponchielli) and *Chant du Mirior* from *Thais* (Massenet), Maude Young; aria, *Qual fiamme avea nel quardo* from *Pagliacci* (Leoncavallo), Mildred Perkins; trio, *Der Rosenkavalier* (Strauss), Betty Burke, Maude Young, Mildred Perkins; arias, *O don fatale* from *Don Carlos* (Verdi) and *O! Had I Jubals Lyre* from *Josua* (Handel), Elizabeth Shrader; songs—*Ave verum* (Mozart), *Mother, O Sing Me to Rest* (Franz), *A Spirit Flower* (Campbell-Tipton), Margaret MacDonald; duet, *Quis est homo* (Rossini), Betty Burke, Lucy Van Hauen; songs—*Nur wer die Sehnsucht kennt* (Tchaikowsky), *The Swan's Song* (Saint-Saens-Salzedo), *The Song of the Robin Woman* from *Shanewis* (Cadman), Maude Young; songs—*Hymn to the Sun* from *La Coq d'or* (Rimsky-Korsakoff), *Were My Song With Wings Provided* (Hahn), Betty Burke.

De Curtis Composition Recital

On May 14 a recital of the compositions of Ernesto De Curtis, the Italian composer, attracted a large audience to Town Hall. To be exact, the attraction, no doubt, was the appearance of Gigli, Metropolitan Opera tenor, who was the recipient of an ovation after each number. Mr. Gigli, in fine fettle, sang first *Tu Sola* and *Serenata*, his familiarly beautiful voice and polished style arousing the audience to great heights of enthusiasm. Four encores resulted, one of which, in English—*Goodbye, Marie, Goodbye*—created much amusement. Later the genial tenor sang *Non M'ami piu* and *Tu ca nun chagne*, as well as several extra numbers.

Then another distinguished artist was on the program, newer, perhaps, to music lovers, but one whose popularity here should grow—Caterina Gobbi, a young dramatic soprano with a beautiful voice and skillful method of using it. The voice is one of wide range and brilliant color and she made a fine impression, so much so that William Guard, of the Metropolitan, who was in the audience, became so enthused that he came forward with the young singer after her first group and told the audience that she possessed one of the finest voices he had heard in years, and he hoped every one would go to hear her sing *La Forza del Destino* at the Manhattan Opera House on Saturday night, May 24.

FORERUNNERS OF THE MODERN PIANO

(Continued from page 41)

orchestra. For playing concerted music it surpasses the piano which superseded it.

DULCIMER-PIANOFORTE.

Man's idea seems ever to have been to make a joyful noise with himself, so while he was putting new improvements and attachments to the harpsichord—he was at the same time seeing what could be done to another instrument of antiquity—namely the dulcimer.

The dulcimer had a very early origin—old Assyrian friezes show figures playing dulcimers. It is mentioned along with the psaltery in the Bible. The Jews no doubt heard it during the period of their captivity. During the middle ages it became very popular all over Europe and is still used in all Eastern countries.

In shape it was four-sided, had few or many strings, according to its size, which the player set to vibrating by striking with small sticks or hammers.

About 1700 there lived in Hungary a music teacher by name of Pantelson Hebenstreit, who became a most skilled and famous player on the dulcimer. He invented an instrument having two soundboards as of two instruments close together, the strings of one being of brass or steel, the other of gut, and playing with two wooden mallets, sometimes with the softer side and sometimes with the harder. He astonished all the courts of Europe with his extraordinary virtuosity. His skill in getting diversified tone colors must have set all the harpsichord builders longing to get some such effects out of their monotonous voiced instruments.

Almost simultaneously, and it seems quite independently, harpsichords or instruments with hammers at the end of the keys instead of jacks and quills were built in Italy, France and Germany.

AMUSEMENTS

World's Largest
and foremost
Motion Pic-
ture Palace

CAPITOL

B'way at 51st St.
"Subway to Door"
EDW. BOWES,
Mng. Dir.

Beginning Sunday, June 1

"WOMEN WHO GIVE"

A Reginald Barker Metro

Production with a brilliant cast

CAPITOL GRAND ORCHESTRA
AND THE CAPITOL BALLET CORPS
Presentations by ROTHAFEL

Theaters under direction of Hugo Riesenfeld

RIALTO THEATRE, BROADWAY at 42d St.

"MAYTIME"

with an all star cast

RIESENFELD'S CLASSICAL JAZZ

FAMOUS RIALTO ORCHESTRA

RIVOLI THEATRE, BROADWAY at 40th St.

BETTY COMPSON in "MIAMI"

RIVOLI CONCERT ORCHESTRA

Miss Gobbi sang the following: *Un di verra*, *Farfalla*, *Lusinga* and *Where Are You?*

Giuseppe Danise was unable to appear owing to illness and no one took his place, but extra numbers were given by those who did appear. Vito Carnevali, pianist, was heard in study No. 5, *Scherzando* by Chopin and the Albeniz Spanish Dance, while Maria Luisa di Lorenzo, violinist, with Mr. Carnevali at the piano, played the *Meditation* from *Thais*, Massenet, and the *allegretto non troppo finale*, from *E minor concerto* by Mendelssohn. The large audience gave Mr. De Curtis and his assisting artists a warm reception, thoroughly enjoying the well arranged program.

Gertrude Selden Sings at Musicale

On Sunday afternoon, April 27, at the studio of Gita Glaze, Gertrude Selden, a dramatic soprano, who has been with the Ziegfeld Follies for three seasons, entertained a large audience by her delightful and artistic singing of *Vissi d'arte* (Tosca) and *Addio* (Boheme). She possesses a dramatic soprano voice of large range and good quality, which she uses with skill and intelligence.

Miss Selden was heartily received, and much credit is due Mme. Glaze, her teacher, for her excellent work.

Roxas Pupil to Open Cincinnati Opera Season

Ludovico Tomarchio, tenor of the San Carlo Opera Company, an artist-pupil of Emilio A. Roxas, is now coaching at the Roxas studios for his summer season at the Cincinnati Zoological Park, where he will sing during the entire heated term.

Mr. Tomarchio will open the season there as *Faust* in Boito's *Mefistofele* on June 22. He is now studying the following roles with Mr. Roxas, Gounod's *Faust*, *Gioconda*, *Aida*, *Butterfly*, *Carmen*, *Lohengrin*, *Tosca*, and others.

Reception for May Peterson

Mrs. Walker Buckner of New York will give a reception on June 4, from four to six o'clock, in honor of May Peterson, who will be married on June 9 at Bronxville, N. Y.

Sometimes these keyboards were movable—so that the same instrument could be a harpsichord or hammerklavier (piano) at the choice of the player.

Cristofori, a famous Florentine harpsichord builder, is credited with being the inventor and the first to build such an instrument. He called it "cerubalo col piano e forte," which soon was shortened to just pianoforte and piano. But as there exists in Paris a very early pianoforte—of Dutch origin, dated 1610—the real inventor preceded Cristofori by one hundred years.

It is quite probable that Hebenstreits' playing gave the impetus to the builders of the eighteenth century and while Cristofori built the first instrument, to Germany is due the credit of developing the form.

In shape they copied all the old instruments—the square piano being built upon the lines of the clavichords and early virginals, the grand piano taking its form from the harpsichord's wing shaped spinets, and I have in my possession an eighteenth century upright hammerklavier of exquisite workmanship and quaint simplicity of action that was a copy of the clavicytherium (upright form of harpsichord).

I cannot detail the many improvements made in the action of the piano (beginning in the simple Cristofori action and ending in the complexity of the piano of today—there have been hundreds of them).

The piano has its limitations and its perfections—both of which I need not discuss here—we are all familiar with them—but it cannot take the place of the clavichord or harpsichord, any more than the clavichord or harpsichord can take the place of the piano.

"Men's natures vary. Some like dance music—others prefer the strong. Some cannot endure the scratching of a harpsichord—others revel in it. Everyone to his taste."

CINCINNATI NOTES

The Alumni Association of the Cincinnati Conservatory of Music, on May 1 in the auditorium, offered its annual program for the benefit of the Clara Baur Memorial Scholarship Fund. It was called *Revue de Printemps* and made up of excellent numbers. There has been a large sum added to the fund. The pupils of Leo Stoffregen gave a piano recital on May 7 at the Lockland School auditorium. They were assisted by Irma Bodman, Myrl Long, Helen Rheinfrank, Rebecca Farr and Frances Stoffregen.

What proved to be a delightful piano recital was enjoyed at the Odeon, on May 1, when pupils of Albino Gorno appeared.

As part of the Music Week program the Cincinnati Conservatory of Music gave a concert by the Conservatory Vocal Quartet, under the direction of Dr. Karol Liszniewski; a Community Sing, under the direction of N. Fehl, and other splendid musicales.

Berta Reiner presented her advanced pupils on May 7 in a morning matinee recital.

Edna Weiler Paulsen presented her class of advanced pupils in a song recital on May 3, in the Odeon.

An entertainment was given on May 1 and 2 by pupils of the Kahn School of Oratory for the Mothers' Club of the Raschig School.

Richard Knost, baritone, pupil of Giacinto Gorno, was a soloist with the Chamber of Commerce Good Will trip during the week of May 1.

The final concert of the Hyde Park Music Club was held at the Hyde Park Library, May 6.

Burnet C. Tuthill and Ralph Lyford attended a meeting of the Ohio State Federation of Music Clubs and Ohio State Meeting of Music Teachers, at Toledo, during the week of April 28.

A sacred concert was given by the quartet of the Mt. Auburn Presbyterian Church on May 4. The members are: Mrs. Arthur L. Brown, soprano; Mrs. C. J. Broeman, alto; Howard Hafford, tenor, and John W. Dodd, bass. Carl Hugo Grimm presided at the organ.

Mary Ann Kauffman Brown, soprano, was soloist at a rendition of The Messiah, sung at the Gallion (Ohio) May Music Festival, May 2. This was her fourth consecutive engagement with the above organization. She sang in the rendition of Faust at the Wooster Spring Festival on May 6. She will appear, on May 24, for the Indiana Society of Chicago, at the Congress Hotel, that city. She is arranging for other engagements during the coming weeks.

Louise Ryder and Margaret Lockwood, post-graduate pupils of Lino Mattioli, gave an evening of songs on May 2 at the College Auditorium. They were accompanied by Frances Bejach and Dorothy O'Brien, pianists, and Louise Lee, violinist.

Thomas James Kelly gave a program at Conservatory Hall on the evening of May 6 called Early American Music, being assisted by some of his singing students.

Cyrena Van Gordon, a former pupil of Madame Dotti, visited her former teacher here several days ago on her way to North Carolina.

A song recital was given by Mary Stephan, a pupil of W. S. Sterling, on May 6 at the Woman's Club Auditorium. Clara Sallie-Reinhardt presented her pupils in a song recital on May 6 at the First Reformed Church.

Dance of the Mannikins, arranged by Laura M. Hellebush, was one feature of an entertainment given at the Covington Auditorium on May 6 and 7 for the benefit of the European sufferers.

The advanced pupils of Louise Dotti appeared in a song recital in the Odeon on the evening of May 6.

A recital was given by students of the Cincinnati Conservatory of Music on May 3 at Conservatory Hall, when pupils from the classes of the following were heard: Leo Paalz, Robert Perutz, Jean Verd, Dr. Karol Liszniewski, Marcian Thalberg, Alma Betcher and Miss Williams.

The initial concert, given by the Price Hill Community Orchestra, under the direction of J. Alfred Schehl, was enjoyed on May 14 at the Knights of Columbus Auditorium. This is a new organization and the work of the members was very commendable. Assisting soloists were Norma Richter, soprano and Thelma Huelsman, violinist, the concertmaster of the orchestra.

The College of Music celebrated National Music Week by several recitals at the College Auditorium.

Mary Tounslay Pfau, assisted by Dorothy Benner and Grace Woodruff, gave a musical program on May 14 at Glendale College.

The Dyer School evening classes were entertained on May 14 by a number of musicians from the Cincinnati Conservatory of Music.

Irene Gromme, a pupil of Marcian Thalberg appeared in a piano recital on May 9 in Conservatory Hall.

Ruth Hanford Matthews Lewis gave an "Hour of Music" on May 9 when she presented two of her gold medal pu-

pils for the first time, these being Julia Glover and Holly Louise Lange. They were accompanied on the cello by Evangeline Otto, a pupil of Karl Kirksmith.

Mr. and Mrs. Adam Pope gave a twilight song recital at their home on May 9. The proceeds were applied to the building fund of the Hyde Park Baptist Church.

Helen Ziegler, a pupil of Margaret L. Spaulding, gave a dramatic reading at the home of Mrs. Robert Stoehr, Hyde Park, on May 14, for the Federation of Churches.

The St. Lawrence Choir of boys and men, under the direction of J. Alfred Schehl, rendered a fine program on May 11, in honor of the consecration of the newly ordained Bishop of Lincoln, Neb., Rt. Rev. Francis Beckmann, D.D.

Ben C. DeCamp, organist, played March Funebre by Chopin; In Paradisum, by Dubois; March op. 46, No. 2, by Grieg, and Nocturne, by Chopin, on May 10, at the Syrian Temple Nobles of the Mystic Shrine, it being the memorial service.

Charles Gray, of the Cincinnati Conservatory of Music, played a number of organ solos at the joint graduation exercises of the Dorcas Institute and the Bethesda Nurse School, May 13.

The Woman's Musical Club held a meeting on May 7 at the home of Emma Roedter where a program of ensemble music was enjoyed. The community song, Cincinnati, written by Emma Beiser Scully, with words by George Elliston, was sung, the accompaniments being played by Neva Remde Sandon and Mrs. Scully.

Walter Brunsmann, a pupil of Lillian Arkell Rixford, has been engaged as organist by the Columbia Baptist Church.

A program was given by the music department of the Covington Woman's Club on May 13.

Carol Mathes, of Cincinnati, is now in New York taking a two months' course under the direction of Señor Buzzipiccia, Italian coach.

The Kentucky MacDowell Society held a meeting on May 12 at the Hotel Gibson when a musical program was enjoyed.

Gladys Helen Woerz, a pupil of Madame Dotti, has returned to Cincinnati after a successful tour of ten weeks with the Dunbar Solon Singers. She has several offers for the coming season.

There were a number of concerts given by the Wurlitzer Benevolent Concert Company, under the direction of Mr. and Mrs. William Dunning, during the week of May 12.

The Norwood Musical Club held a meeting on May 13 at Indian Hill, the country home of Mrs. O. B. Kaiser, when a business and musical session was combined into one.

Dan Beddoe, assisted by Lucy DeYoung, Agnes Trainor and Howard Fuldner, gave selections from The Holy City, by Gaul, at a Mothers' Day Service in the Seventh Presbyterian Church on May 11.

Mr. and Mrs. Chalmers spent a few days in Cincinnati during National Music Week to be with their sister, Bertha Baur, of the Cincinnati Conservatory of Music.

A number of pupils of Giacinto Gorno appeared in a song recital on May 13 in the Odeon. They were accompanied by Dorothy O'Brien and Clifford C. Lang.

Virginia Gilbert was awarded the silver cup for the best original musical composition offered by any delegate to the Sigma Alpha Iota Conference, held at Decatur, Ill., during the week of May 5. It was made at the close of the composers' contest, held on May 7. Miss Gilbert's composition was called Had I Not You. She is a talented musician and graduates this year from the College of Music.

The College of Music presented Olive Terry, pianist, a pupil of Albino Gorno, and Mary Elizabeth Yager, vocalist, a pupil of Lino Mattioli, in a graduating recital on May 12 in the Odeon.

A number of students of the Cincinnati Conservatory of Music appeared in a recital on May 10, in Conservatory Hall, from the classes of Dr. Karol Liszniewski, Marcian Thalberg, Paul Saverne, and Madame Liszniewska. W. W.

Schnitzer and Courboin at Wanamaker's

The fourth special concert of the silver anniversary concerts at the Wanamaker auditorium was given on May 20 by Germaine Schnitzer, the French pianist, and Charles M. Courboin, the eminent Belgian organist. Mr. Courboin opened the program with a masterly rendition of the big Passacaglia for organ by Bach. It was an impressive performance, indicative of the artistry and sound musicianship that distinguishes this organ virtuoso. Mme. Schnitzer played a Chopin scherzo, a Brahms capriccio, Staub's Sous Bois, and the Rachmaninoff G minor prelude, and, concluding the program, the Paderewski minuet and Liszt's Venezia e Napoli. Her polished technic and style, beautiful tone and genuine musical feeling were evident in each number, and the spontaneity and charm of her interpretations brought expressions of delight.

Mme. Schnitzer and Mr. Courboin combined to play the Franck Variations Symphoniques for piano and organ. The

orchestral accompaniment had been arranged for organ by Mr. Courboin, and this was the first performance in New York in this arrangement. It was done with fine feeling, and the two artists put their best into it, offering a real treat to the large audience, which manifested heartily its appreciation.

Carter's Ballet-Pantomime in Columbus

Namba, or The Third Statue, is a ballet-pantomime, with story by Grace Latimer Jones McClure (adapted from an Arabian Nights Tale) and music by Ernest Carter. It was first named The Magic Mirror, but this title had already been used and copyrighted.

Namba had its first presentation as an outdoor pageant on May 16 and 17, on the grounds of the Columbus (Ohio) School for Girls, which is said to be ideally adapted to this purpose, works of no less importance than the Gluck operas having been given there in pantomime form with the original music. The author, Mrs. McClure, is the principal of this school, for which Namba was written and composed. There are some 450 girls in the school, of whom at least 150 will be in the cast, the dances to be arranged by Miss Simonds, who for many years has made important this department of the school activities. Some of the girls have been dancing under her direction for ten years, thus attaining a proficiency seldom equalled by amateurs. Miss Simonds is planning a second production of Namba this summer in a large girls' camp, where she has charge of the dancing. Mr. Carter went to Columbus to superintend the final rehearsals and to attend the premiere.

Meisle Wins New Tributes

Kathryn Meisle, of the Chicago Civic Opera Company, has been achieving notable successes with her concert and festival appearances this season, and the critics have been unanimous in acclaiming her "one of the great contraltos."

After her recent triumph at the Bowling Green (Ky.) Festival, where she was heard in two concert programs, the following letters were received by her manager, Calvin M. Franklin:

Dear Mr. Franklin:

Just a word of appreciation for your wonderful artist, Kathryn Meisle. In her two appearances in our Bowling Green May Festival, she proved a real sensation and won an ovation. In this she not only won the applause, but more than that, like her colleague, Mme. Schumann-Heink, who sang for us last year, she won the hearts of her audience, and they all love her.

I want to thank you for sending her to us, and we shall surely look forward to the pleasure of hearing her again.

Sincerely yours,

(Signed) WILL B. HILL, Manager.

Dear sir:

Just a line to tell you how much I enjoyed Miss Meisle's appearance at our Music Festival. I can sum up everything in a few words: "Her glorious voice, charming personality, grips her audience, and becomes a lasting favorite. A true artist."

Sincerely yours,

(Signed) FRANK J. STRAHM, Music Director, Kentucky State Teachers' College, Bowling Green, Ky.

Rubinstein Club Elects Officers

At the regular annual meeting of the Rubinstein Club, Mrs. William Rogers Chapman, president, at the Waldorf-Astoria, on May 15, Mrs. George T. Colter, chairman of the nominating committee, presiding, the following directors were elected for a term of three years: Mrs. Walter Gray Crump, Jessie W. Hedden, Emma F. Patterson, Mrs. Gustave G. Schick and Mrs. G. P. Benjamin. Mary Jordan Baker, corresponding secretary and treasurer, and Jessie W. Hedden, recording secretary, read their reports and minutes for the year. Plans for the coming thirty-eighth season were discussed.

The Shorter Catechism Set to Music

The Rev. John Fox, D.D., of Easton, Pa., has had the very original idea to set to music thirty-eight questions and answers from the Shorter Catechism. This makes a book of forty-two pages, and has the useful purpose of aiding in the difficult task of memorizing the Catechism. The work is dedicated "To my two catechumens, who began to learn The Shorter Catechism by singing this music at the age of six and seven years." The tunes are good, very simple, serious, refined, and well suited to the text.

HELEN FREUND

COLORATURA SOPRANO

Concert Direction: Harrison & Harshbarger, Kimball Hall, Chicago
Local Management: Maude N. Roe, Chicago, Ill.

MARGUERITE POTTER

Mezzo-Soprano

Voice Studio: 837 Carnegie Hall, N. Y.

Tel.: Kellogg 6380

MME. CAROLINE

LOWE

VOCAL TEACHER AND COACH

Voice Development and

Correction

Studio: 56 West 87th Street New York

Tel.: Columbus 1465

Lillian Croxton

COLORATURA SOPRANO
Concerts—Recitals

Management:
Standard Booking Office,
17 East 42nd Street,
New York City

HEIZER MUSIC SCHOOL

Direction of Mr. and Mrs. Frederick Heizer

SIoux CITY, IOWA 1215 Douglas Street

TEASDALE RESIDENCE

326 West 86th Street, New York City.
FOR GIRL STUDENTS AND YOUNG WOMEN.
Rooms accommodate Grand and Upright Pianos.
Telephone: Endicott 7858.

WEAVER

Contralto

Recitals, Oratorio, etc.

For terms and dates, address

710 Lexington Ave., N. Y. C.

Tel. Lexington 2043

OPPORTUNITIES

The Vanderbilt Studios

Exclusive studios with a dignified club atmosphere, with and without private baths.
Studios with Steinway grand pianos are to be had for part time reservation at an hourly rate. Apply at main office, 15 East 58th Street—Vanderbilt 6998.
Primrose Inn, a dining room of superior excellence, is on the street floor at the branch, East 58th Street.
Teachers and students visiting New York during the summer will be interested in the studios that may be for sub-lease by tenants, with or without pianos. Applications may now be made for summer studios to the main office, 15 East 58th Street.

MRS. MABEL DOBLE-SCHKELE, Proprietor
15-16 E. 58th St. 57-59-61 W. 9th St. 135 E. 37th St.
Vanderbilt 6998 Maywood 1221 Mar. Hill 9991

CELEBRATED MAESTRO will prepare advanced singers and take to Italy this fall for operatic debut. For appointment phone, Endicott 3320. Suite 1492 Hotel Ansonia, New York.

CELLO FOR SALE—Carlo Ferdinando Landolfi 1750. Large size, good condition, instrument of celebrated deceased artist. New York Appointment if desired. S. Smith, 56 Hudson St., Dover, New Jersey.

CONTRALTO WANTED—Contralto (Jewish) desired for conservative Temple in Newark. Good sight reader. Address "R. G." 810 Broad St., Newark, N. J.

LADY TEACHER OF PIANO AND PIPE-ORGAN would like position in school or Private Studios for next season. Pupil of Hutcheson, Godowsky, Wm. C. Carl and other renowned teachers. Have had ten years' experience. At present engaged. "D. S. L." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

FOR RENT—Artistically furnished front studio with use of piano at 63 Riverside Drive, near 79th Street, New York City, to reliable tenant only. References exchanged. Available from June 10, 1924. Apply mornings.

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

ACROSS THE COUNTRY

(Continued from page 63)

heard these programs, and the music was all of the best grade and enthusiastically received. T. A. C.

New Haven, Conn. (See letter on another page.)

Oklahoma City, Okla., May 16.—An inspiring recital was that given by Ralph Rose, Jr., christened by Mrs. Edward MacDowell, on a recent visit here, as the "Wunder Kind." The child is eleven years old and at the high school auditorium, the night of April 30, he presented a program that compared favorably with some who have already attained distinction. The young violinist's talent was probably most forcibly evidenced in his rendition of Svendsen's Romance, op. 26. His tone production, his shading and apparent comprehension of the composer's idea were remarkable. De Beriot's concerto No. 9 in A minor was a real treat; and Oriental, his own composition, revealed more forcefully the possibilities of the boy. He left recently for New York where he will be placed under the tutelage of Margarita and Max Selinsky. The young musician was assisted by William Schmidt, tenor, and Josef Noll, accompanist. C. M. C.

Providence, R. I., May 3.—Spring recitals and concerts

are now at their height and most every day brings the opportunity of hearing some form of good music.

Pierre Monteux was presented with a bronze statue of the Invocation to the Great Spirit at the last symphony concert as a token of the esteem and regard from the Providence patrons. The New World Symphony by Dvorak was programmed quite fittingly for the occasion. John Charles Thomas was the soloist and won his audience completely.

Ernest DeWald, of New York, was heard in a song recital at Memorial Hall and pleased by his smooth legato style and rich quality of voice.

Amelia Strobl Hill, pupil of Nellie E. Martin, gave a song recital at which Alexander Rihm, of the R. I. Trio, assisted.

The Zimmer Harp Trio, Nellie Zimmer, Louise Harris and Gladys Crockford, assisted by Mario Capelli, tenor, closed the Music League's season which is benefitted by Mrs. Edgar J. Lowmes for the working masses. The artists were well received and responded to many encores.

Alice Ward-Horton, contralto, artist pupil of Harriot Eudora Barrows, gave an exceptionally interesting program at the Plantains Club. This popular young singer grows with leaps and bounds in her artistic development and her recital this spring was a happy surprise to her friends and admirers in the audience. Four new French songs by Casadesu, sung in this country for the first time on this occasion, were the outstanding features of the recital.

Giuseppe Martino (formerly of Attleboro) gave a recital in conjunction with a few of his pupils at the Elks Auditorium.

Carl Wengart, pianist, was the soloist at the Spring musicale of the Schubert Club. He was well received by his audience of club members and friends. Mr. Wengart is a young musician and his playing is not spoiled by an over amount of egotism. There is every indication in his work of a desire to portray each composer's message as artistically as his technic will permit.

Irene Williams, a favorite in Providence, appeared again, this time as Leonora in Mozart's *Così fan tutte*, given under the direction of Alfred Calzin who accompanied the opera on the piano. The other members of the cast were Ellen Rumsey, Lillian Palmer, Judson House, Leo de Hierapolis and Pierre Remington. Each artist was in good voice, sang and acted well, and earned deserved applause.

The R. I. Trio gave their second concert of the season at Memorial Hall, playing Dvorak's *Dumky Trio*, op. 90; Haydn's G major, and Andrae's E flat major, op. 14. The program was well arranged and the artists were recalled many times in response to the hearty applause which greeted every number.

The President's Day of the Chaminade Club was held at the Plantations Club in honor of Mrs. Dexter T. Knight, president. After the program by members of the club, tea was served by Lucy Marsh, Mrs. Elliott Flint, Mrs. B. Wallace Comstock and others.

Faust was presented by the pupils of Mr. and Mrs. Robert N. Lister at the home of Mrs. Caesar Misch.

The Man of Nazareth, by J. H. Rogers, was given by Christ Church Choir of Westerly, R. I., on Good Friday evening.

At Grace Church, J. Sebastian Matthews presented Du-

bois' *Seven Last Words*, on Passion Sunday evening, April 6.

Mrs. Caesar Misch has sent out voting sheets for the music lovers who attended her operalogue series to designate their choice of operas for next season. To date the popular desire seems to be to hear Wagner every other week for a period of twenty-seven weeks.

Byron Hudson, formerly tenor soloist at the Church of the Divine Paternity, New York, has been engaged as tenor soloist at Grace Church, here, the engagement dating from May 1. A. H. W.

Richmond, Va., May 8.—Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, and Mario Capelli, tenor, were heard in joint recital at the auditorium of the Jefferson Hotel on the evening of May 2. Both artists also sang at the morning service of the Broad Street Methodist Church on May 4.

Mathilde Coffey, French pianist, made her first public appearance at the auditorium of the Jefferson Hotel on the evening of May 7. Her program included several compositions by John Powell and George Harris, Richmond composers. Mlle. Coffey has appeared several times in private musicales here during the past week.

The final morning musicale of the present season was given at the Woman's Club on April 30. Those taking part were Mrs. Thomas Whittet and Mrs. Hudley, contraltos; Adele Lewit, violinist; Anastasia Taylor and Mrs. Carson, pianists.

Joseph Hergesheimer, well known novelist, who has frequently visited Richmond, is interesting himself in securing permanent quarters for the Sabbath Glee Club, a negro organization. Mr. Hergesheimer has asked members of the Richmond Woman's Club to cooperate with him.

Modena Scovill, pianist, of New York, appeared in recital on April 29 at Miss Dansey's studio.

A musicale was given in the auditorium of the John Marshall High School on the evening of May 6, under the auspices of the Woman's Board of the Methodist Church, for the benefit of the board's summer camp and other missionary work. W. T.

Rockville, Conn., May 14.—Features of Music Week were a community concert in Town Hall, the program being given by local talent and community singing enjoyed, the annual concert of the glee clubs at high school and evening of music by grade children for Parent Teachers' Association. As a result of the observance of National Music Week in Rockville there exists a greater spirit of cooperation among all musicians in our city. M. N. F.

San Francisco, Cal. (See Music on the Pacific Slope.)

Syracuse, N. Y. (See letter on another page.)

Hoffmann Pupils in Recitals

John A. Hoffmann, of the artist faculty of the Cincinnati Conservatory of Music, presented a number of his advanced pupils in a third song recital of the season on May 19. The program was very extensive and included arias, duets, solos and a beautiful ensemble, List's *The Cherubic Hosts* from *The Holy City* by Gaul.

Mr. Hoffmann also presented his pupil, Mildred Benham, in a graduation recital on May 16. Miss Benham has a lovely soprano voice.

Matchless
MILTON
PIANOS

*An Instrument
of Pleasing Tone
and Touch that
Any Student can
Afford to Buy*

Endorsed by Musical Celebrities

MILTON PIANO CO.
New York

**Do You Study Singing?
Are You Making Progress?
If Not, Why?**

Read—"THE SECRETS OF SVENSGALI"
By J. H. Dovel
And You'll Find Out.
\$2.00 at all Music Dealers and Bookellers
Published by James T. White, 70 Fifth Ave.,
New York City

The Steinert Pianoforte
THE EXCLUSIVE
PIANO

**M. STEINERT & SONS, Steinert Hall, 162 Boylston St.
BOSTON, MASS.**

BUSH & LANE
HOLLAND, MICH.

WING & SON, Manufacturers of the
WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

BALDWIN
Cincinnati

LESTER PIANO
*ONE OF THE
OLD MAKES*

P H I L A D E L P H I A

The
**DAVENPORT-TREACY
PIANO**

*Built for the Studio Delightful
in Tone and Touch Moderate in Price*

Davenport-Treacy Piano Co., New York

THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

**Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York**

Warehouses: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

*"THE STRADIVARIUS
OF PIANOS"*

The Mason & Hamlin Piano has set a new standard of tone and value and has long commanded the highest price of any piano in the world.

Principal Warerooms and Factories

BOSTON

NEW YORK WAREHOUSES, 515 Fifth Avenue

KRANICH-&-BACH

*Ultra-Quality PIANOS
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

A.B. Chase

America's Finest Piano

The Celco Reproducing Medium may now be had in A. B. Chase Grands.

A. B. CHASE PIANO CO., *Division* United Piano Corporation

Executive Offices: NORWALK, OHIO

The
Name **Sohmer**



on a piano is a guarantee of quality; a synonym for artistic excellence.

For fifty years the Sohmer family have been making Sohmer pianos.

To make the most artistic piano possible has been the one aim, and its accomplishment is evidenced by the fact that:

There are more Sohmers in use in the Metropolitan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

*The Autopiano Company,
623 West 50th Street,
New York City.*

DEAR SIR—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

629 West 50th Street

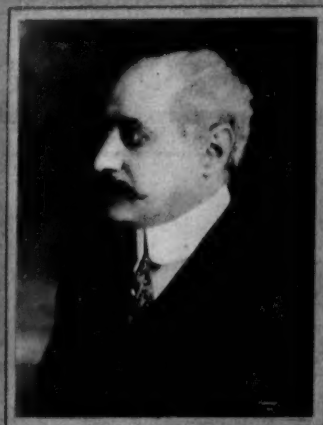
New York

MUSICAL COURIER

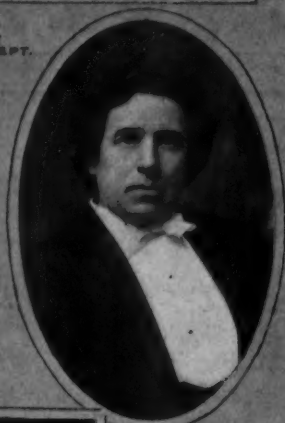
Weekly Review OF THE World's Music



HANS LETZ
VIOLIN DEPT.



RUBIN GOLDMARK
HARMONY & COMPOSITION DEPT.



CARL HEIN
DIRECTOR



AUGUST FRAEMCKE
DIRECTOR



WILLIAM EBANN
CELLO DEPT.



VIRGINIA COLOMBATI
VOCAL DEPT.



A. FRANCIS PINTO
HARP DEPT.

DEPARTMENT HEADS, 1924, OF THE NEW YORK COLLEGE OF MUSIC

